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# HIT PARADER

JOE COCKER: AL KOOPER: JERRY BUTLER: IAN ANDERSON  
BUILD YOUR OWN LIGHT SHOW: THE NEW CANNED HEAT  
WHAT ARE JACK AND GINGER DOING: MOODY BLUES  
BONZO DOG BAND: ROD STEWART  
THE JOSHUA LIGHT SHOW

**JOHN  
AND YOKO**

**Our London  
Interview**

**WORDS  
TO ALL YOUR  
HIT SONGS**

**Album Songs:  
"Bridge Over  
Troubled Water"**

**WOODSTOCK**

**AMERICAN WOMAN**

**YOU'RE THE ONE**

**LIVING LOVING  
MAID**

**ABC**

**GOTTA GET BACK TO  
YOU**

**IF I ONLY HAD MY  
MIND ON  
SOMETHING ELSE**

**MIGHTY JOE**

**LET IT BE  
CHILDREN**

**YOU NEED LOVE  
LIKE I DO**

**SO EXCITED**

**ANGELICA**

**EVERYBODY'S OUT  
OF TOWN**

**CELEBRATE**

**SPIRIT IN THE SKY**

**HOUSE OF THE  
RISING SUN**

**UP THE LADDER TO  
THE ROOF**

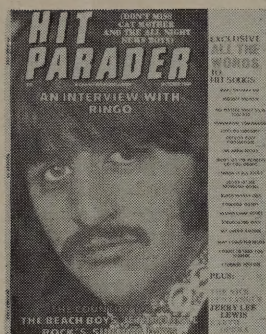
**TO THE OTHER  
WOMAN**

**THE BELLS**

**ROCK BOOKS**



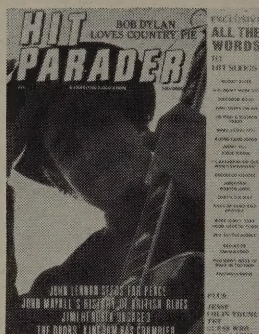
# HIT PARADER *Back Issues Available* **now**



OCTOBER, 1969

Cat Mother  
The Country Thing  
Jethro Tull  
Rocks Surfing Days  
Chicago Blues  
Ringo Starr  
Mickey Newbury

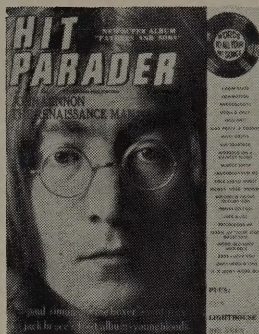
"See"  
"Moody Woman"  
"Tomorrow, Tomorrow"  
"Spinning Wheel"  
"Love Me Tonight"  
"I Wanna Testify"  
"My Cherie Amour"



NOVEMBER, 1969

Bob Dylan Country  
John Mayall Interview  
The Doors Crumble  
John Lennon  
Jimi Hendrix  
Felton Jarvis

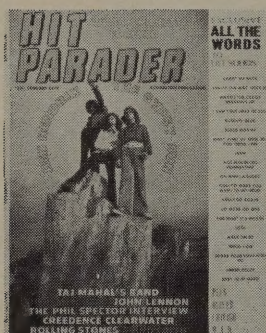
"Muddy River"  
"Soul Deep"  
"Choice of Colors"  
"Ballad of John & Yoko"  
"Along Came Jones"  
"Tell All The People"  
"Feeling Is Right"



DECEMBER, 1969

John Lennon  
Jack Bruce's First Album  
Youngblood Interview  
Paul Simon  
The Kinks  
Alan Price

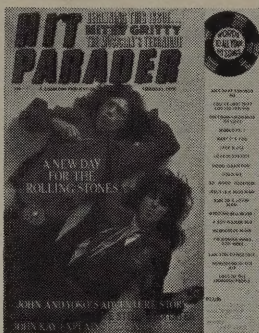
"Green River"  
"Give Peace A Chance"  
"Honky Tank Women"  
"Barabajagal"  
"Where Do I Go"  
"Working On A Groovy Thing"



JANUARY, 1970

Jimi Hendrix  
Creedence Clearwater  
Rolling Stones  
Wilson Pickett  
Taj Mahal's Band  
Blind Faith

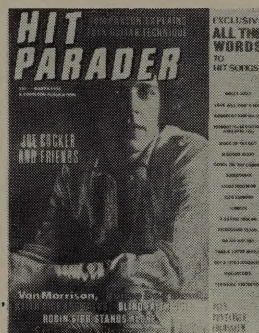
"Carry Me Back"  
"Running Blue"  
"I Can't Get Next To You"  
"Jean"  
"Easy To Be Hard"  
"That's The Way Love Is"  
"When I Die"



FEBRUARY, 1970

Rolling Stones  
John and Yoko's Adventure  
Story  
Beach Boys' Mike Love  
Steppenwolf's John Kay  
Johnny Cash  
Deep Purple

"Baby, It's You"  
"A Boy Named Sue"  
"World Pt. 1"  
"So Good Together"  
"And That Reminds Me"  
"Suspicious Mind"  
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends  
Creedence Clearwater  
Van Morrison  
Keith Richard Talks  
Robin Gibb  
Bonzo Dog Band  
Blind Faith Quiz

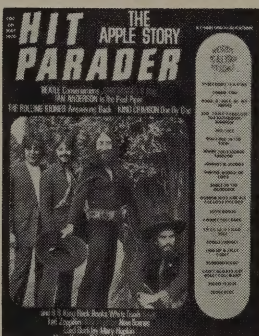
"Holly Holy"  
"No Na Hey Hey"  
"Yestermere, Yesteryou"  
"Take A Letter Maria"  
"Dock Of The Bay"  
"Eleanor Rigby"  
"Down On The Corner"



APRIL, 1970

Jefferson Airplane  
Terry Reid  
Bee Gees  
Jack Bruce  
Eric Clapton  
Muscle Shoals Special  
Frank Zappa

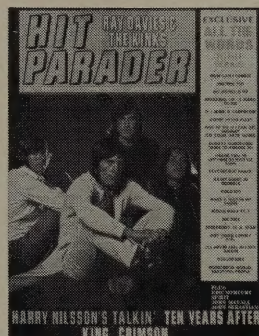
"Whole Lotta Love"  
"La La La"  
"Jingle Jangle"  
"Jam Up & Jelly Tight"  
"I Want You Back"  
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story  
Rolling Stones  
King Crimson  
Led Zeppelin  
Mary Hopkin  
B. B. King  
Lord Buckley

"Thank You"  
"No Time"  
"Love Bones"  
"Everybody Is A Star"  
"She Came In Through The Bathroom Window"  
"Walking In The Rain"



JUNE, 1970

Ray Davies & The Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian

"How Can I Forget"  
"Hold On"  
"Thank You"  
"I'll Never Fall In Love Again"  
"Hey There Lonely Girl"  
"No Time"  
"Psychedelic Shack"

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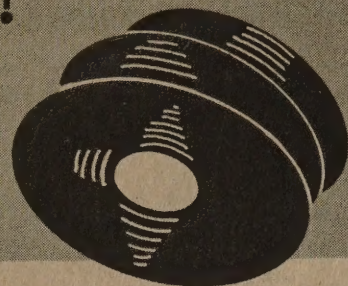


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Amboy Dukes

**LA LA MEANS I LOVE YOU:** The Delfonics

**COWBOYS TO GIRLS:** The Intruders

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AUG. 1970

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**8/WE READ YOUR MAIL** *And Make Comments*

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## PARADE OF SONG HITS

### •AMERICAN WOMAN



**By The Guess Who**

### •ANGELICA



**By Oliver**

### •LIVING LOVING MAID



**By Led Zeppelin**

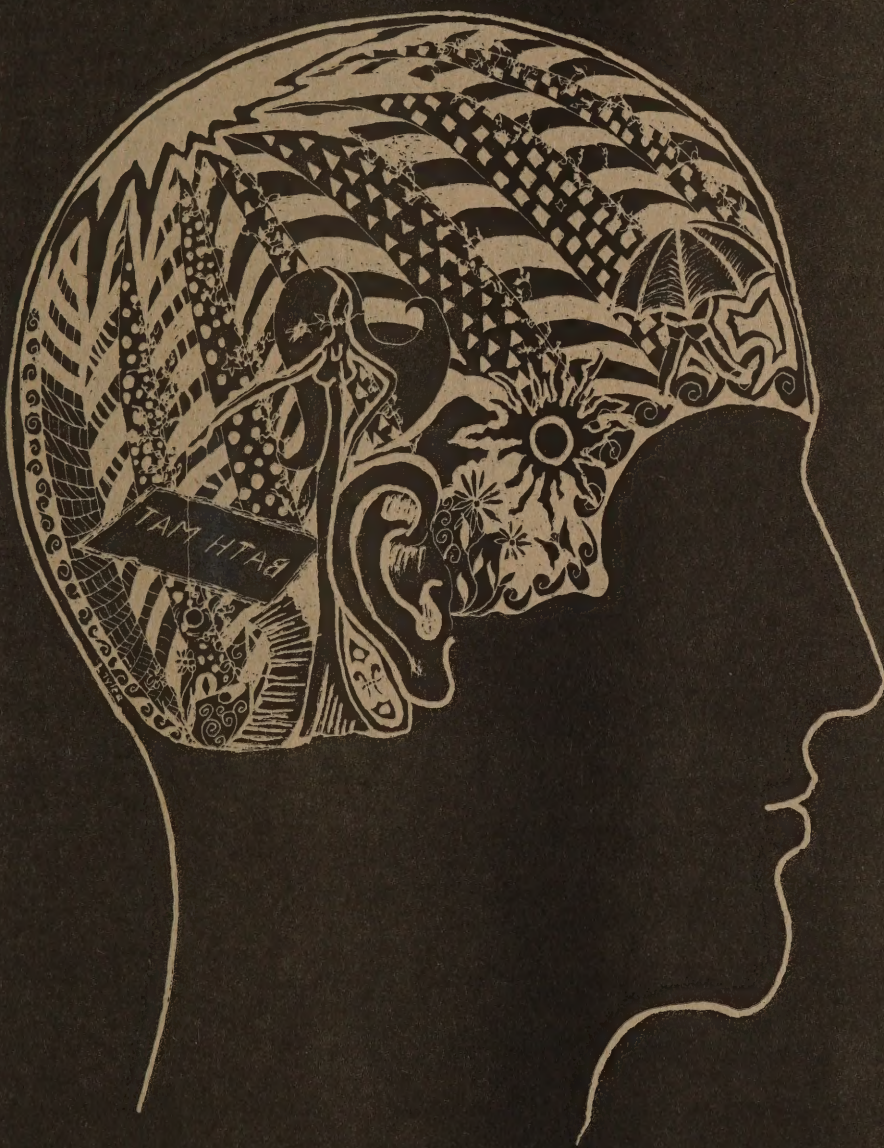
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**OVER 35  
TOP TUNES  
.....  
COMPLETE  
SONG INDEX  
ON PAGE 28**



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to blow minds,  
not speakers.**



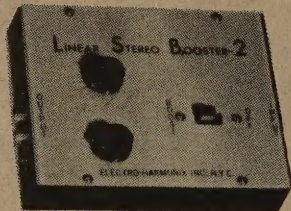
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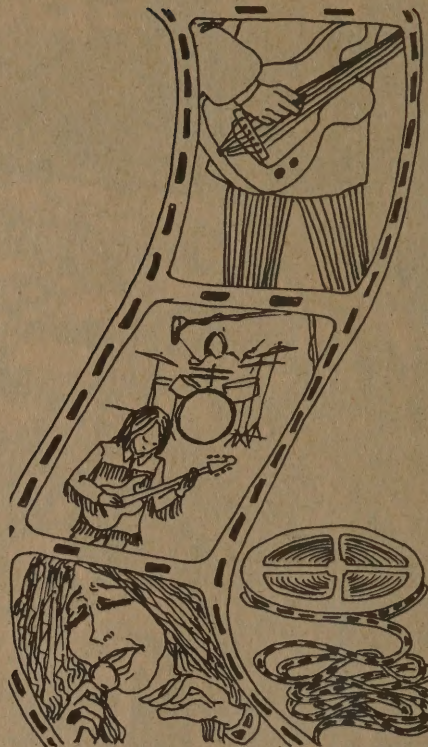
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# the scene



For years television has acknowledged the fact that there is a vast, money-spending audience that they have been unable to capture, the music-hungry listeners, primarily listeners of the top 40 radio stations. TV has tried to cut into this fat pie with everything from the "BANDSTAND" type afternoon shows, both syndicated and local, to lavish network attempts such as HULLABALOO of a few years ago and MUSIC SCENE, which was recently dropped. Nothing was able to lure the listeners away from their transistors... until now.

Well, the top 40 radio stations have finally been seriously and very cleverly challenged. The new-comer is called THE NOW EXPLOSION. The U.S. Communications Corporation and producer Robert Whitney, who did THE DICK CLARK SHOW, got together and created TNE. The complicated, technical things they use like color cascade, chroma-keys, time lapse electrography all boil down to a simple explanation. They have taken the top commercial hit records and combined them with fast-

moving, colorful motion pictures. If you want to stretch the definition, it's kind of like a light show...but better.

The music grabs you in the head and the color, action, dancing pictures poke you in the eye. It's effective, it moves and it could make it.

March 14th was preview time for TNE on WATL-TV in Atlanta, Georgia. It was a multi-hour program and early reports indicate it was a success. TV stations can buy it by the hour or week-end or just about any length they want it. The thinking is that the UHF stations represent the most prime market because of their simpler production problems but VHF might snap it up as well. Who knows?

We think that if THE NOW EXPLOSION gets exposure, it might succeed in doing what no other TV concept has been able to do. One thing for certain, it will never be a small time "just another TV show." It will either bomb out or make it big. HIT PARADER wishes it luck because it's fresh and strong. Most of all it's MUSIC and that's what really counts. □pat masulli



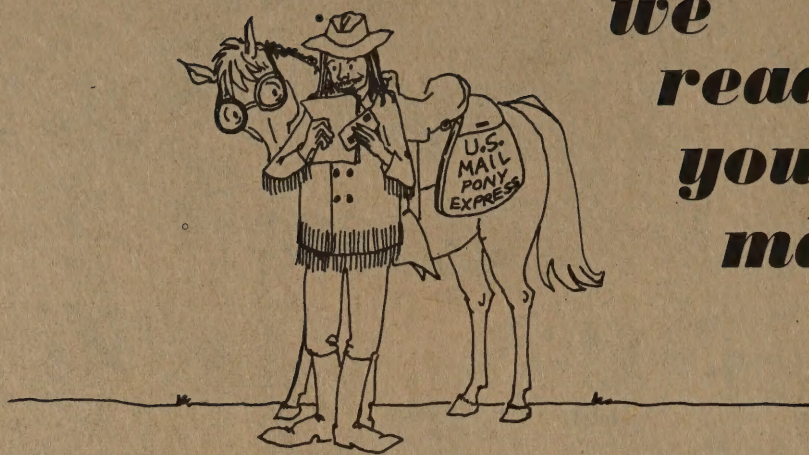


## THE CLOUDS

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# *we read your mail*



Dear Editor:

First of all, I want to thank you for having printed so many articles on Jack Bruce and what he's been doing since the break-up of Cream. Other magazines seem to have forgotten the man who held Cream together as long as it did. There is a tendency in me to become greatly attached musically and spiritually to a group, and when it breaks up I feel that a part of me has died along with the band. This problem happened not only with Cream, but with Traffic also. Fortunately, all the members of Cream made some kind of comeback; but the feelings that I have for Blind Faith are not nearly as deep as they were either for Cream or Traffic. This may sound as if I wanted Blind Faith to be a rehash of the combination of Cream and Traffic. I didn't want this to happen, and I'm glad it didn't. Many people seem to have wanted the combination to occur, and were disappointed when it didn't come to pass. Of course, Blind Faith was doomed from the start by having the 'super-group' label that was tacked on them. This harmed relationships within the band itself as they became disillusioned with themselves. In turn, this affected many of their fans, who after acclaiming a group before they had even heard them, became hypocrites in their exclamations of the failure of Blind Faith. What I hold for Blind Faith seems to be left over loyalty from Cream and Traffic. A lot of other people seem to have this same problem. Actually, Blind Faith appears to have come out as the Steve Winwood Band. Now, whether this is due to Eric's insecurity and pushing Steve to the forefront, Ginger's apathy to his surroundings as long as he can play what he wants to, or Rick's newcoming to 'super stardom',

I don't know. But, as I didn't expect Steve to be running the whole show, even I was disappointed with Blind Faith. Steve has a great voice and is musically very talented, yet, I don't think his talent warranted a large takeover of the entire band. And even if Eric is happy playing rhythm, he deserves more than what Blind Faith did to him and his reputation.

Fortunately for Jack Bruce, he didn't quite have to live up to what Eric and Ginger were expected to do. Being on his own apart from the other two, Jack was able to do what he wanted to do without the 'super star' scene constantly breathing down his neck. Nobody expected him to be a one man Cream. A different view of Jack Bruce is shown to us on his first album. Happily Jack went off onto a different track than Cream with "Songs For A Tailor". And although it is not an extraordinary album, Jack seems to be very happy with it. He has sought not so much to please his audience but has made something that pleases him. And even if you don't like the album, Jack must be given credit for having done something that he feels is good. How many artists can say that they are perfectly happy with their work? To be truly satisfied with one's work is very rewarding; and that's what is really important.

Please let us know what is going on with the ex-members of Traffic: Dave Mason, Cris Wood, and Jim Capaldi; they helped too.

Also, although I sometimes wonder, if you can get Ginger Baker to talk, I'd love to know what's going on in his head.

Kari Elisabeth  
Seal Beach, California

Dear Kari: Chris Wood is with Ginger Baker's Air Force as is Steve Winwood. Dave Mason is presently in California working on his first solo album which should be released soon by Blue Thumb Records. Richard.

Dear Editor:

First of all, let me congratulate those responsible for publishing Hit Parade magazine. It is one of the best in rock music. I am writing to inform your readers of a new release in Canada. It's called "Very Together" and is recorded by none other than The Beatles. The album was recorded in 1961. It's on the Polydor label. Lennon does the vocals on one song, "Ain't She Sweet", and the lesser known team of Harrison-Lennon wrote one of the songs. It was an instrumental called "Cry For A Shadow". The rest of the vocals are by Tony Sheridan. The cover has a gold candleholder with four candles. All four had been lit but at the actual taking of the picture one of the candles is mysteriously extinguished. The album is not available in America.

Casey Carden  
Rustburg, Virginia

Dear Casey: The album was available at one time in America under the name "The Beatles, Hamburg - 1961". On Savage Records. This was several years ago, just before the release of former Beatle drummer Peter Best's album, "Best Of The Beatles". Richard.

(continued on page 62)



# The Last JOHN AND YOKO Interview

If John Lennon talked about his music as much as he talked about his version of peace for all, he'd be much more interesting to talk to. As it now stands, when you're issued into the front downstairs office of Apple to have your audience with the sparkle eyed Lennon and pleasantly grim Yoko, your enthusiasm for conversation fades with every word into an extended listen to what they have to say. And they've said it before in every paper in the world.

Like so many other beautiful things, peace is a fragile portion of man's imagination and the leaden boots of too many words are a dangerous enemy to its flowering. To want something is one thing, to work for it is another, to grasp at it so hard you crush it....well that is an immediate every present possibility.

But let the story unfold for itself.

**HP:** Picking that particular cut off the Ronnie Hawkins' album, or liking that one is very strange because that is completely different really from the rest of the album. The rest of the album is a little bit smoother, violinly...

**JOHN:** Yeah, well that's why I liked it, you know. I wasn't really listening to the album. I was signing two million lithographs and I just heard that track so I said, "Oh turn that one up", and I liked it,

you know. It was like ah sweet funky or somethin'.

**HP:** Did you expect to wind up promoting it as such.

**JOHN:** No. I mean I didn't think, you know. But, ah, I'm glad to promote him 'cause I like him, you know. And I think it's a nice record anyway.

**HP:** This whole thing, ah, in terms of music right now, the general progressive people or the general rock thing which is getting down to be whether you're going to go with Led Zeppelin you're going to go with this incredibly intellectual sound or whether you're going to go with Bonnie and Delaney and Ronnie Hawkins and so forth. 'Let It Be' is in the swamp music mainstream more than....

**JOHN:** We don't think in terms of schools of music, you know, we call it all rock. When we're just talking about it to ourselves. Either slow rock or fast rock, you know. Still down to that.

**HP:** Do you think in terms of feelings? Do you think of music, popular music, in terms of emotional reaction as opposed to saying something...

**JOHN:** I think in any of those terms. You know I just think it's either

something I like or don't like or it's heavy or it's light. I like heavy music, I call it rock. I like Zeppelin, I've only heard a couple you know, they're okay. I like Bonnie and Delaney. I like the record they made with George and Eric. There's nobody I like all the stuff of including me or Beatles. I like bits and pieces. I don't like the intellectual school of music same as I don't like classical music or modern jazz for the same reasons. I don't dislike modern jazz or classical music in general, but the people that surround it.

**HP:** The audience for like the intellectual school of music which is a particular audience...

**JOHN:** Name some of the intellectual bands and then we'll know what we're talking about.

**HP:** Oh, I'm talking about sort of what I call the over intellectualization which is this dependency on very complicated lyrics, you take the Doors or Iron Butterfly, the need to say something very complexly instead of universally.

**JOHN:** They're only trying to say something universal only they're just heavy writers you know. It's just like some journalists can write it like the people can read it and some journalists can't you know.

And I go for journalists that can say it like the Daily Mirror (Similar to Daily News in New York, Ed.) cause that's the language we're talking.

**HP:** Now there's that audience that can read the Daily Mirror and understand it immediately...

**JOHN:** Everybody can read the Daily Mirror but not everybody can read The Times. So I go for the Mirror you know.

**HP:** But a lot of people who read the Times will put down the Daily Mirror.

**JOHN:** Yeah, but that's intellectual snobbery you know. But a lot of people who read the Mirror put down the Times for the same reason:

**HP:** But what has happened in the U.S. over the last couple of years is that a young audience has developed that would rather read the Times and listen to the Doors then dance to Otis Redding and read the Mirror...

**JOHN:** Well in the old days they would probably listen to some other kind of intellectual jazz or something, you know. It's not important you know.

**HP:** But I think it's probably the initial audience that you will hit in



"And you know the best trend is, of course, that everybody do their own thing, you know," says Yoko. □ Photograph by Richard Dilella.



terms of going out and saying you want to have a peace festival or a year one A.P. or whatever.

**JOHN:** Yeah, if they're getting into that they'll notice that we talk in terms of give-peace-a-chance, year-one, peace. You know we talk in promos, Daily Mirror headlines or even Times headline with jingles. We sing and talk in jingles. It's not anti-intellectualism. It's just functional to talk like that. You know that the way I talk naturally anyway, that's the way I think. And I've met more people who think in those terms then think in any other terms. There are more of us then them so we must use the common language. It doesn't matter if people want to go home and embroider but when you're getting down to it, there's no time for long speech.

**HP:** Would you, in terms of your entire peace movement and the effort you're making ah...what's the major audience you want to reach. Do you want to reach my parents eventually or me...

**YOKO:** Anybody who digs it.

**JOHN:** Yeah, I don't care what age they are you know cause I suspect more young will be able to understand what we're saying than anybody else but that's only because they haven't got an identification hangup. The only difference is the older generation will have an identification hangup but that's our problem not theirs. We're the hip ones so let's see what we can do with them.

**HP:** Do you consider the peace festival in the same terms as the promotion of a jingle?

**JOHN:** Yeah, well hustlin' peace you know, that's all we do. We hustle for peace. That's all we do. We can't see any other way you know.

**HP:** What do you think the ramification can be...say setting up offices all over the world.

**JOHN:** We don't need offices everywhere in the world all we need is a couple or two people that are interested in promoting peace either straight from source which would be saying, 'Hey we're going to be in a bag in Trafalgar Square will you be in a bag at ah Champs-Elysee at the same time'. And that's all we need. We don't need anything greater than that. Unless we started earning vast monies for peace which



*"We're doing it all. We try and sustain newsworthy peace gimmicks and we haven't slowed up production of music or film so we're doing it all you know," says John.*

is possible but until something like that happens all we need is a couple of people in each country to pretend to be John and Yoko or do their own ideas. Like we tried to do the war poster all at once everywhere. It's pretty expensive. But next time we could do something with people you know. We just get a couple or a contact in each country and they could all do something at once and it would all be one event. But ah...

**HP:** Are you thinking in terms then of sort of like using the same principles that are being used against everything you're doing...

**JOHN:** Yes, they sell war beautifully. I mean they've really got it sown up you know. TV and everything. They've conned a lot of our people into...they're busy shaking their fist at the Daily Express saying what they wanted in any disguise they like either topless or paper bag or whatever publicity gimmick you're using. We're interested in building 'round it. I don't see the point of smashing it down and then trying to build it up again for the next generation because we haven't got time you know and it doesn't work...I don't think it works.

**HP:** Do you see any point in infiltration ah...

**JOHN:** Yeah, the Commies are the best at it. I think we should work like Commies. I mean if we're really seriously trying to change it, let's get in there and change it. I believe 'drop in'.

**HP:** Become President of the company and then go from there....

**JOHN:** Sure, I mean you don't have to sell your soul to do it, there's ways of doing it. There will be one or two human beings in amongst all those companies somewhere. The thing is to make contact.

You know what all John and Yoko have been doing round the world is making contact, with people from different countries on all levels you know and that's all we're doing to see who's around you know. But you'd be surprised where they are. They could be in Blackburn or...they're not all 'where it's happenin' man' you know they're not all 'where it's at man' all that. There's as much junk in the underground as anywhere. Or more so. I think the underground are guilty of inverted snobism you know. They just make me sick. It's just as bad there as in the Daily Express you know. It's just the same.

Wherever we are, what I call the real underground you know, they could be anywhere, in the Welsh hills or in India or Australia or anywhere and the thing is to just show your colors and it happens.

**HP:** Do you see anything disappointing about....I know like over a period of three or four years a lot of the people that I met were members of the underground and slowly it got to the point if I didn't dress like them I wasn't part of the underground and this type of thing...

**JOHN:** Yeah

**HP:** But, it was like the only super cultural and political revolution was the underground and yet, when they got through, they turned out to be even worse then the men on wall street.

**JOHN:** It's just like flower power, the message was right 'make love not war', 'flower power' and all that but it sort of got lost in the hype you know and so did the underground. And it'll resurrect itself. Whoever were the instigators of certain movements or ideas will come up with something new you know. It's like all the businessmen wearing Beatle hair cuts. Nobody but old guys have got Beatle haircuts. And the underground's in that state. The people that are addressing it as the underground, most of the people who are the underground have moved on somewhere else. And it's always like that. Everybody can't get turned on all in the same second and that's the drag you know. Until we think of something. (Laughs).

**HP:** Would you accept some gimmick or promo so that you could get everyone to join your underground... I mean would you take people on their trend level. If you got everyone in the world to think that the best trend right now to be trendy would be...peace. You would accept them on that level even though they wouldn't...

**JOHN:** Oh, yeah, yeah. Yeah sure because that process seems like a natural process. If we make peace trendy for six months that'll give





"... we talk in promos. . . We sing and talk in jungles. It's not anti-intellectualism. It's just functional to talk like that." says John. □ Photograph by Richard Dilella.

us enough energy to carry on. It's like the original flower power people are still saying the same thing. The original underground are still saying the same thing. The original working class are still saying the same thing. That problem isn't over, the race problem isn't over. What 'Look Back In Anger', the film, did in Britain isn't over, it got lost, the kitchen sink idea, but it isn't over, the problems aren't solved and all those problems still exist and all those messages have to be regurgitated and kept on you know. Nothin' has changed that much.

**HP:** Let me ask you one question about your music in terms of the Plastic Ono Band. Collecting musicians together as you've done for the Plastic Ono Band, do you see this as what is going to be happening, that people will express their own music in relation to other people instead of forming bands.

**JOHN:** It is happening. I'm not forming a Plastic Ono Band, I mean the original idea was you are the Plastic Ono Band. I've used two people practically every session, that's Klaus and Alan, but there's a chance I won't you know, they're not permanent, and the audience is the band you know. Like in one film we made, "Smile," the instructions at the beginning of the film was to

make your own music, the music was them you know, and they did it in Chicago or somewhere. And if Yoko and I went on with the so-called Plastic Band and instead of the audience just sitting there or waiting for us to perform like seals, cause everybody wants to be a star you know, so let them be a star. Let's all groove together, when we performed with George and Eric and Bonnie and Delaney and everybody at Lyceum, I don't care what the pop press said, it was a funky show. And if the audience had, some of them were, right in with us, we were sky high, it was an amazin' high. A seventeen piece band. It's great with four musicians groovin', but when you got seventeen it's somethin' else. And when you got the audience as well.

The day we go on the audience is the rhythm section then we're really groovin', that's what I want. So it wouldn't matter whether I was on the stage or if I got fed up and went down in the audience for a bit to, let's take it in turns to be super star, you know.

**YOKO:** And you know the best trend is, of course, that everybody do their own thing you know. I mean to realize that they count you know. And what they do and they think is gonna change the world. And it really does you know. I mean

even if you have nasty thoughts in the corner of the room or something that vibration is going to really affect the whole world. And so that if everybody would start to think that they're the hope of the world then that's when something would start to happen.

So it's not like they should do what they're doing or anything, we're just saying we have a particular problem that ah the way we're expressing it is just right for us, you know, like doing the bed event and all that, but everybody has to find their own way and join us.

**HP:** What about the mediums available. Do think that like being in the news is the best medium you have available to you as opposed to say making an album or making a film...

**JOHN:** We're doing it all. We try and sustain newsworthy peace gimmicks and we haven't slowed up production of music or film so we're doing it all you know. It's just like we were saying, 'Grow your hair for peace'. Well now chop it off for peace or cut your teeth for peace, you know just to set up that mantra, you know that you're... you know in the old days they used to say workin' for God and bless the food, well let's call God peace and do it that way you know.

**YOKO:** It was like a mantra you know, a super mantra that was going on between us all, just going on and on and on. It was just fantastic. And so, what we don't do, we never form anything, we just open the door. And when we open the door, it's very easy you know, just gives people freedom, they come along, they just gather.

**JOHN:** And people do that for us you know. It's not like we have the answer, (Laughs), there isn't one, whatever, and what we do worldwide as I say making contact and we meet people like Leary or Dick Gregory or whoever it is or a guy in Blackburn who opens the door for us you know and we compare notes and 'Isay yeah uh' and we compare a years experience or whatever highs we've had or how to sustain high, or you know or exchange energy or whatever it's called, whatever your gig is, and then we move on you know with the new knowledge. And if we open the door with music or with a film or something, all we're doin' is saying, 'Hey this what we just discovered, anybody diggin' it, does it mean anything to ya?' And somebody will say, 'Yeah,' and they'll make a comparable re-

cord or sort of answer to it or whatever it is, it could be from anywhere in the world. Ya suddenly hear a record and you know that they've just been through the same doors as you have or they're just one door ahead or back or whichever way it is. And we're just all comparing credentials all the time. And that's the way it is folks.

**HP:** And leaving the door open when you go through as well...

**JOHN:** Yeah, it seems to be the law of the universe, that as you move forward you must move something back. Like I spent a lot of time teaching her ex-husband a few chords on the guitar and the rewards gonna be I'm gonna learn a few more tricks on the guitar. It's as simple as that to me. Do unto others bit. And whatever you've found out, you've got to pass it on to your next of kin to make your next move up.

**YOKO:** And people say well you have this power and you're using it and all that. But power's a very strange thing. I mean if we used our power or whatever to control people... I mean no one man has enough power to control something you know it's like, ah, saying, ah, like trying to stop a river from flowing you know. So it's very difficult, but instead of doing that if you just use your power to open it so that the river flows, the river flows naturally. So that's what we're doing to people. We're saying, 'Open up and just shout, say something'. You know. And that's very easy. But if we say, 'Shut up' and try to shut somebody up, I mean we don't have enough power to do that. So it's a matter of just making things natural. □ Questions By Richard Robinson. Our thanks to Derek Taylor who continually sets it all up.







*"...I've come to the conclusion that music is music."*

# **JERRY BUTLER**

## ***Makes Music For Everyone***

**H**e started with a group called The Impressions. From the very beginning he had hit records, but it wasn't until last year when Jerry Butler, a solo artist for a number of years, finally came home with his first gold record. A million sales for "Only The Strong Survive", a tune which he co-wrote himself and which, to many of Jerry's fans and, it seems to Jerry himself, was the sign of a new beginning for Jerry Butler; a new level reached both in approach to music and in fan acceptance.

Talking to Jerry Butler is a pleasant, easy experience where you seem to learn as much about yourself and your own ideas as you do about his. His manner and attitude is such that you find yourself having a conversation rather than just asking questions.

Jerry was in New York City recently and he consented to do this interview. We turned on our tape machine, Jerry lit his pipe and the ensuing hour or so went very much like this:





*"The electronic sound is a manufactured sound. Whereas the double kicking of the bass drum is something you have to feel."*

**HP:** You've been a member of the scene for twelve years now?

**JERRY:** Oh, about eleven and a half!-and hopefully we'll make it through twelve, which will be June 13, 1970..

**HP:** What were you doing June 13.. 1958?!

**JERRY:** That was my first professional engagement at the Apollo Theater, with The Impressions. It was a Friday, I believe, and everybody was scared to death. And we got three or four encores and that kind of wiped out my superstitions about Friday June 13th.

**HP:** Do you remember what you got paid, by the way- just by chance?

**JERRY:** It was \$1,250 - for the week.

**HP:** That wasn't so bad in those days...

**JERRY:** No, that was fantastic-that was more money than I had ever seen at one time in my whole life. But then after we paid all the hotel bills and got our clothes out of the cleaners and ate a couple of times,

we found out that it wasn't really a whole lot of money!

**HP:** You with the Impressions, Jerry Butler and the Impressions-and then Jerry Butler on his own, I see three stages - I see early Impressions and Jerry Butler as a particular sound; a particular type of music, and then Jerry Butler on his own with another thing-and then Jerry Butler "Only The Strong Survive"-which seems to me a new thing - a change. Do you feel that way about the music you're doing now?

**JERRY:** Basically I think they've all been extensions of the first thing. When we started out I was Jerry Butler, 18 year old kid who had a lot of ideas, and didn't know how to put them all together. The other five guys, I mean the other four guys who were in the group helped me to put my thing together-from a standpoint of music and the shaping of my character I think. After, I went on my own, an extension of what I learned from them - and applying it as a group but, as a single artist. Now, since my relationship with Gamble and Huff- it's an extension again, because we write together and I'm getting a chance to broaden that particular part of Jerry Butler. So it's an extension of me.

**HP:** I wasn't aware of Gamble and Huff being involved. When did they come in - with "Only The Strong Survive"?

**JERRY:** No, as a matter of fact they started in what-'67.....our first thing was a thing called "Lost". And they were involved since that time. As a matter of fact "Lost" was the first thing we did and the next thing we did was "Never Give You Up" which was very big for us. Then we had a thing called "Are You Happy" which I still think was one of the better things that we wrote, and then "Only The Strong Survive" - which was like our fourth effort.

**HP:** And first million seller. Do you go to Philadelphia and record in Philadelphia with them, or do you call them on the phone and say "hey, I've got a song idea?"...I mean, how do you work with two other people in terms of producing product?

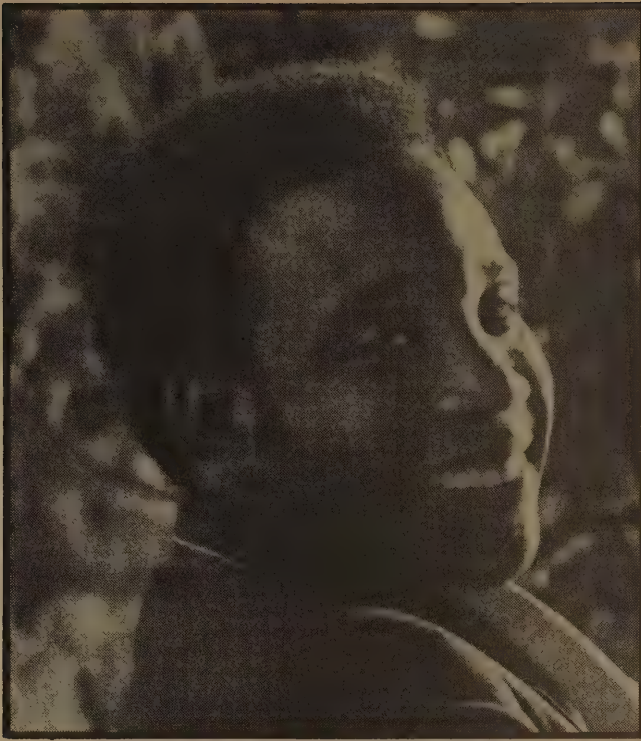
**JERRY:** What we've been doing is to go into Philadelphia, sit down with these guys, maybe a week-two weeks, and we just write, throw ideas back and forth, then, once we find things that we think are worth going into the studio with, we'll set up some time to go into the studio and record the things. But lately,

we've just been writing and trying to come up with new ideas for another lp, as it were. And just a couple of weeks ago one of the greatest things Dusty Springfield did one of our tunes - and we're happy about that. And that's the way we do it man, we don't really have a format for it - we just kind of go in, and throw ideas back and forth, and try and work them out.

**HP:** So are you spending two weeks every couple of months in Philadelphia and two weeks in New York--

**JERRY:** Not even that much time. We wind up going into Philadelphia for a theater engagement - we were there, say, for ten days worked that whole ten days during the time that I was appearing there. And, whenever they get into a position where you have to go in and work out some things they'll call me up and say listen, we got some ideas we think you ought to come up and help us with. And I'll take maybe the Monday, Tuesday, Wednesday of that week and shoot up there and we'll try and figure them out. But it is not as laid out as every two weeks or every two months. We just do it whenever it comes up or whenever we have an idea that is too hot to wait!





*"I'm basically trying to extend the fact that I write songs and I know my way around the studio to a different type of thing," says Jerry Butler about his new business activities.*

**HP:** Do they have a studio band down there that they use constantly, like are they using it with Dusty - and would they, in other words are they trying to build a particular scene with musicians there or do you bring in your own musicians or what happens. ....

**JERRY:** Well, that's a very strange thing because the first couple of things that we did, we used New York musicians. Then we used some of the guys that play with me all the time on the road, on "Never Give You Up" and a couple of other songs. But since that time we've been using guys out of Philadelphia - Norman Harris and Tommy Bell. ....

**HP:** Who's the bass player. ....

**JERRY:** The bass player - Ronnie. .... he's a Philadelphia guy - I can't remember his last name. .... but these are the people that we use, the arrangers all come out of Philadelphia and most of the other players do also.

**HP:** I understand that not only as being Jerry Butler available at your local theater, you are now

Jerry Butler, businessman, with companies and little production things and so forth and you are developing the business side of the music. Can you tell me exactly what you're doing?

**JERRY:** That too, is back to that extension situation that I was talking about. I feel that I have had a lot of ideas that have been successful from a musical standpoint, and because of the experience that I've had over the twelve years in recording and putting songs with people and that type of thing - that I'm kind of qualified for that also. So I'm basically trying to extend the fact that I write songs, and I know my way around the studio, to a different type of thing. We formed a couple of publishing companies, one which we own with Curtis Mayfield, for years, a new one that we're involved with Paramount Pictures in, and we're thinking about opening another one still, with Chappel Music. My brother, a fellow by the name of Calvin Carter, who actually is the guy who does most of the production - my brother is Bo Butler, he does most of the writing and he also helps with the production thing. Calvin Carter is the producer that we were using on Vee Jay.

**HP:** He was the A & R Man?...

**JERRY:** Right. And now since Vee Jay went under he's joined us and we're trying to build another whole thing. We have Johnny Jones who is also a writer and a singer. And another guy named James Blumenberg, who we're trying to form into an act called Jones and Blumenberg that we plan to release pretty soon. And we thought it was pretty cute, since they're both brothers, and with names like Jones and Blumenberg man, it just blew my mind! So that's basically what we're doing at this point. And we've formed a label, a thing called Fountain Records - Jackie Ross was our first artist - our first release - and we thought that that was getting way ahead of the game to have an artist of her stature on the label. And my brother's group called The Infinity - which has a record out currently called "Get On The Case" - which is kind of apropos for the times and the situation that we're in. And, you know - we just got great hopes - and think it's going to be good.

**HP:** How did you happen to get together with Betty Everett in the first place, whose idea was it?

**JERRY:** Well, it was my idea. I was in the Bahamas - listening to Calypso music as it were, you know, with the conga drums, and the guitars that were out of tune - and playing all the wrong chords to this pretty song called "Let It Be Me". And I came back - we were doing some one nighters in Florida. And the drummer who was with me at that time said man, that song keeps coming back to my ears. And what had happened while we were there, they were doing this song and they had found out I was in the audience and they called me up and so I did a couple of bars of the tune with them. I thought it was such a great song. And I had never heard it as a duet, boy and girl - I remember the Everly Brothers doing it - but that was two fellows doing it, and I thought, man, it would be such a gas to have a man and a woman singing this thing to each other. So I called up Calvin Carter and I told him about the idea, and at this time he was the A & R man for Vee Jay, and I said listen, do you have

any girl that we could do this thing with? And he said well, we have Gladys Knight and The Pips under contract, but I don't know if we want to get into that kind of thing, so they passed Gladys Knight up. So he said the only other girl we have is a girl by the name of Betty Everett - who has the "Shoop Shoop" thing. so I said okay - crazy. Let's see if we can find a key that's compatible and see if we can work it out contractually so that everybody's satisfied from a dollars standpoint. And see if we can do the thing together. So we went in to do one side and wound up doing an entire album because we had so much fun.

**HP:** What were the first takes like, were there a lot of first takes on things - cause there's an incredible freshness in both of your voices....

**JERRY:** On most of the things... cause none of the stuff was really rehearsed, like she and I stood there and rehearsed and rehearsed, we just had basic ideas of what we wanted to do. Our biggest problems were finding keys that were compatible, because she sings almost like soprano register and I'm pretty much a baritone. So we were always three or four notes apart as far as keys were concerned. So consequently what we had to do was that I would have to sing falsetto in some parts and she would have to sing in her lowest register in some parts. But it was always a fun kind of situation.

**HP:** Yeah, it's like you and she had an album way before Marvin and Tammi ever met!

**JERRY:** YEAH, but Brook and Dinah had done it long before I had thought about it!

**HP:** Yeah, it certainly is a classic album though...What do you think about the Dells coming back?

**JERRY:** I think it was inevitable. I think a group that's been fifteen and sixteen years together, though good times and bad, and never breaking up - that says a whole lot for the people involved. Because I've seen a whole lot of groups break up under the pressure of success, or under the pressure of not having suc-





*"...the years spent with Vee Jay were the years that prepared Jerry Butler as it were for show business," he says about his start.*

cess. And for guys who have had success, and then to go from a period of being successful to a period of almost oblivion, and still hang together and not give up and never to I've had it - and growing older all the time, you know, and never saying well maybe by the time we get it together it'll be a whole different kind of scene. I just thought it was inevitable that they would go on to crack the doors wide open.

**HP:** It's been incredible. When I heard the Dells version of "Love Is Blue" ...I said wow, the Dells with strings, and I didn't stop to think that a lot of people had used strings - like on a lot of your hits you had lavish production - a lot of

strings, maybe I thought because of the name - The Dells - you would say, wow, it's not supposed to sound like that - but it's not really super new in terms of what you're doing especially - "Moon River", things like this. When did you first - Curtis and the Impressions - a lot of it is very melodic, but you took a lot of it further, and it's much richer, fuller, and today you hear things that you might have not even noticed the first time - was Calvin Carter again part of this whole thing? You and he working together to bring in strings?

**JERRY:** Yes, well basically the years spent with Vee Jay were the years that prepared Jerry Butler, as it

were, for show business. We basically went there as young kids, not knowing anything except what we liked, and then we learned from it - from them, what was good and what was bad, or what was bad and what was good - whatever perspective you want to put it into. Calvin was very much on top of that whole thing because he was the only one in charge of artists and repertoire at Vee Jay. Consequently he had to record John Lee Hooker, Jimmy Reed, Jerry Butler, Betty Everett, Dee Clark, The Staple Singers, the Dells, the Spaniels, The Raspberry Singers, James Cleveland and he had to make them all sound different! Which is pretty hard to do! So - he was very aware of a lot of different kinds of

music, and he made me aware of a lot of different kinds of things. And you know, people say you don't have to use strings on a good r & b song, because r & b doesn't require that. But I've come to the conclusion that music is music, and if a song will lend itself to a whole bunch of prettiness, or plushness as some people call it, why not use it. Why limit yourself to - well, you know - why a guy Leadbelly used to - because they know there are a lot of things you can use. Even the whole psychedelic thing - they've eliminated lush strings but they've compensated by electronic sounds and that type of thing.

**HP:** Isaac Hayes has brought a lot of the psychedelic thing into his new lp - and it's not overbearing, but it's there, and the influence is there.

**JERRY:** But it's there. And the influence of the drums and the violins, and everything, he's incorporated it the whole smear of things, and I think that's what makes it good.

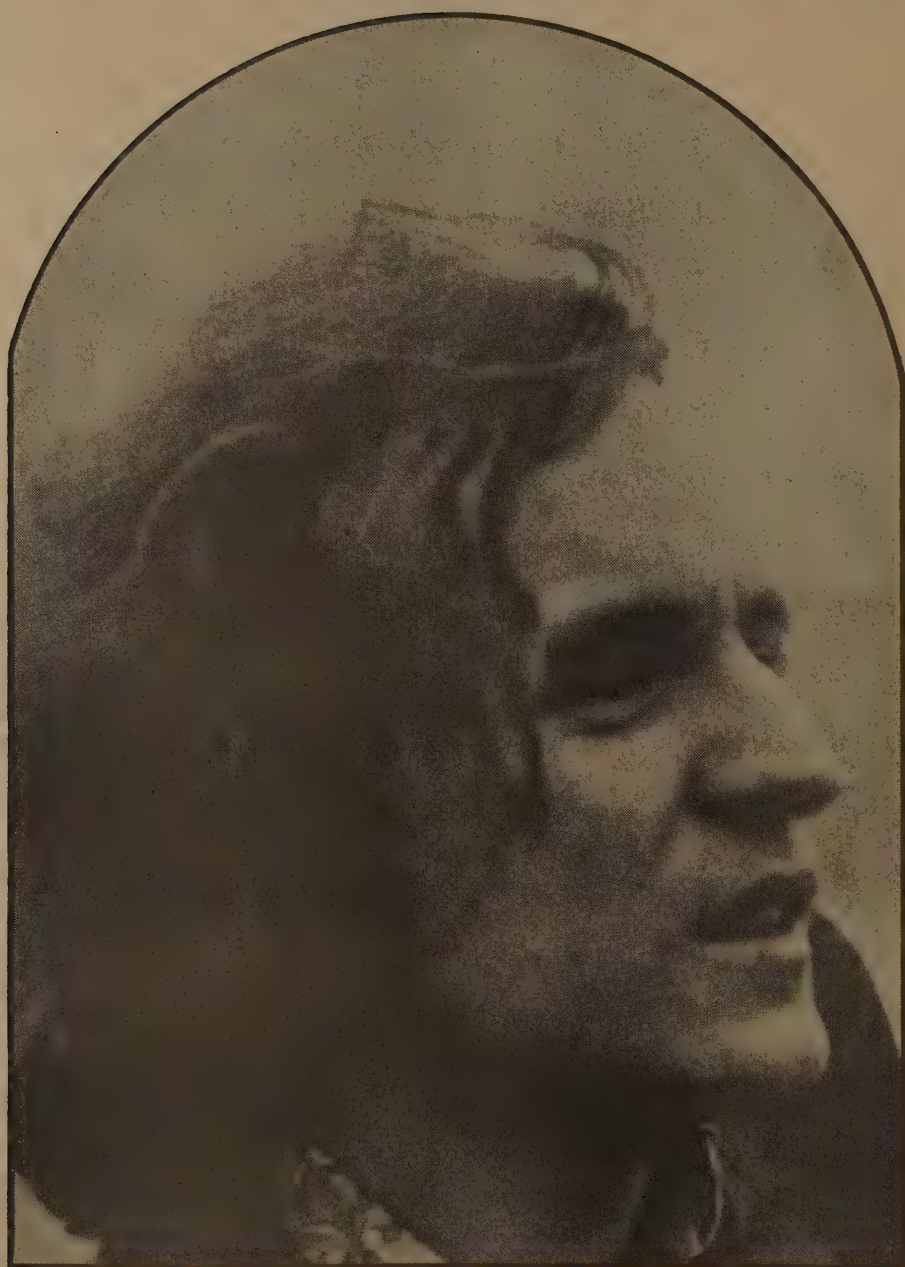
**HP:** It's funny but when I listen to Isaac Hayes do "Walk On By", or something like that, and he takes the lead guitar that's leading, or fuzzing, and he makes it fit. But when I hear a white group that's trying to double kick the bass and be funky, it doesn't quite work! It's the other way around and it doesn't work both ways, you know! Stax has taken everything and put it in with what they're already doing, and a white group will come along and try and do Stax....

**JERRY:** Look - here you have two different kinds of things. The electronic sound is a manufactured sound. Whereas the double kicking of the bass drum is something that you have to feel. So it's hard to manufacture feeling - but you can put feeling into a manufactured thing. And that's what Isaac Hayes has done. He's taken a manufactured thing and put feeling into it. Rather than the reversal, of that - which is to take feeling and try and make it happen with manufacturing it. ☐ Richard asked the questions. Lisa listened and typed it all up. Thanks to Henry for bringing Jerry by and for getting Stephen to take the pictures.



# *What Are JACK AND GINGER*

## *Doing?*



**W**hile Eric Clapton rocks and rolls around the countryside with Delaney and Bonnie Bramlett and, occasionally, George Harrison; while Steve Winwood quietly makes music; what are Jack Bruce and Ginger Baker doing? A terse although unsatisfactory explanation might simply be 'their thing'. Jack is into film and his own music. Ginger is into his own music as well but on the incredibly chaotic level that only the red haired drummer could conceive or carry off.

A new documentary film featuring Jack Bruce has been finished in London and screening plans call for it to be shown there immediately. The film, entitled "Rope Ladder To The Moon" (A song title from Jack's "Songs For A Tailor" album.), has been directed by Tony Palmer, who was responsible for an earlier British television study of pop music, "All My Loving".

Much of "Rope Ladder To The Moon" was shot on location in and around Jack's native Scotland and it features several tracks from Jack's debut solo album.

It is almost certain that the film will be included in the BBC-1 series, "Omni-bus", which is shown on Sunday evenings. As yet there are no firm plans as to when, or if, the special will be seen in the United States.

Jack has not worked live since the split-up of Cream and has devoted the

*A new documentary film featuring Jack Bruce has been finished in London. The film, entitled "Rope Ladder To The Moon", has been directed by Tony Palmer and features many scenes of Jack in his native Scotland.*



majority of his time to writing songs, recording, and working on the film.

His first live appearance was set for the Lanchester Arts Festival in Coventry, England early this year. Also on the bill were the New Jazz Orchestra and The Colosseum. Two founding members of the Colosseum, Jon Hiseman and Dick Heckstall-Smith, were featured with Jack, who had top billing. Hiseman and Heckstall-Smith also played on the "Songs For A Tailor" album.

Jack has also spent recent weeks recording tracks for his second album.

As for Ginger, the occasional band that he formed for one flight only, The Air Force, made a test flight in Birmingham, England three days before their world premier at Albert Hall in London.

The Birmingham concert was held early in the year and was set to compensate for the lost debut of the Air

Force which should have taken place in Amsterdam before last Christmas.

Ginger said, "We all wanted to find another date if possible before the Albert Hall. It's great that it is Birmingham because Steve, Chris, Denny all come from up there."

Steve Winwood began his extraordinary career with Spencer Davis in the clubs around Birmingham, before linking with Chris Wood in Traffic. Denny Laine came to prominence with the Moody Blues in Birmingham before their series of hit records.

The concert also added dimension to Birmingham's claim to be the provincial center of pop music in England. Following on George Harrison's public debut re-appearance with Delaney and Bonnie and Eric Clapton, the Air Force concert gives the Town Hall there another 'first'.

The Air Force line-up at present is:

Ginger Baker, Steve Winwood, Jeanette Jacobs, Denny Laine, Chris Wood, Rick Grech, Remi Kabaka, Graham Bond, Harold McNair, and Phil Seamen.

The group, which has three drummers, has been rehearsing in London's Revolution Club, working on a repertoire of original numbers which includes one Christmas carol, revamped with a Ginger Baker lyric.

Ginger said, "I don't think anyone has got a band together like this before. This lot aren't just pop musicians, or rock and roll players. There's a bit of jazz in all of them, and they are all a bit explosive."

"But the thing is that all the explosions have been in the right direction, and have fitted together perfectly. I am really excited by it. I think we are playing the music of the seventies."

□ Prepared with the aid of news from The Robert Stigwood Organization Ltd. in London.



*"I don't think that anyone has got a band together like this before." says Ginger Baker about his new, three drummer group, The Air Force.*



# The *JOE*



*"When you're young and starting to sing, things are so fast you're never really absorbing what's going off at a particular time. But all I used to go on was whoever buzzed me."*

**Rod Stewart** has summed up Joe Cocker's position on the present rock scene very well by saying simply, "He's the Gov'nor". Which he is.

This conversation with Joe took place one hazy winter afternoon in New York City. Everyone was relaxed and Joe was in an exceptionally smiling frame of mind with an appearance at the Fillmore the only thing pending within the next few days.

He sat comfortably slouched in his chair, rubbing his recently grown beard, laughing, and honestly getting into talking about his life and times from Sheffield to Los Angeles.

It seems a shame that there will always be two kinds of people who listen to Joe Cocker, those who believe him and those who don't. When he sits and talks to you, you can't help but believe him.

This is the first of a two part interview and it begins just like this....

**HP:** Many people are fans of your voice, - do you have any comments to make on that...

**JOE:** Well, we came over, the first time we did a four month tour, and as we were doing it I knew we were sort of gaining some headway, you can never tell how you are - what's happening really, that close, to yourself - you can pick up on everybody else, but on yourself it's very hard to get a perspective on how things are going.

**HP:** How about the new tour?

**JOE:** That's been good. You know, we've been working mainly weekends, - and ... but we did some good ones, The Fillmores - West. I enjoyed that, and the East - they're both great theaters.

**HP:** A lot of musicians in this country will get a hit, and then go through a thing of having to get a follow-up - but there is another system, which you went through - of having a record and not really having a hit, but it gets played and played - and it creeps into the charts and it creeps off and back on - and people hear about you but they don't demand that one song, and you've established yourself as a name. But there have been some changes between the first and second albums. Did you do everything in L. A. on that album?

**JOE:** Yeah. The first album - the stage I was going through when we made it, well, I'd been living in Sheffield all my life and suddenly I come leaping into the world, and I just didn't know what was going on. I was just trying to pick up so fast and I couldn't get things in per-



# COCKER

## Interview

spective. After we finished that first album I left it alone, for months - I didn't want to hear it. And the new one came out recently - and I heard the original - the first one, and I was finally getting to realize what the Americans were all about when they talk about an "English sound", you know, because - the same thing - I was listening to the Spooky Tooth album, and there's the same sort of sound difference - you know, just channeled, and I can't listen to the new one very well yet...but, I think the next album I would like to do in England again. You should be able to get a sound out of any studio, but there's something about that English mood - the moods are different in the two countries and it comes over.

**HP:** Is there a reason why you and other British singers like you (Chris Farlowe especially) have been able to sing - really drive - the way you do? Is it like being able to hear Ray Charles but not being close to him?

**JOE:** Well...when you're young, and starting to sing, things are so fast you're never really absorbing what's going off at a particular time. But - all I used to go on was whoever buzzed me, you know - my ears, the most. And I used to listen really intently. And I was talking to Denny Cordell - over there in England we didn't get - like in America you got so many records, but in England when the rock thing started we just got the beauties - you know, all the beauties. The cream of records. And then you found something you really liked, you started doing the hunt for his material. And I used to

buy, say - with what money I had I used to buy say one album a week, or two - and sort of buy them with - you know you could play records and play them in the English stores, and the rare records I used to - study them. To say study them, I knew every lick he made, I knew everything the pianist - down to mistakes - the saxophone, everything. Not knowing why - but just loving it so much and then I really at that time, I wanted to sing like Ray - to a T - which went on for about four years. And it only went off when Ray went off!... Cause he was a real artist then, you know, and he was so original. He really hit me down here, you know. Then suddenly the lush strings came in, the Hollywood bit, and it went. And you find yourself on your own.

**HP:** Is it more or less like the American kids can turn on the radio at home and they have access to all kinds of music and the British kids don't...

**JOE:** Well, I always used to listen to the radio, which in England is in a terrible state - but I always used to listen to it to see if it was getting any better. And I used to hear Ray Charles on radio Luxembourg - and Decca released a London catalogue, and London and Atlantic were all on it - it was an incredible catalogue - all the best rockers were on it. So you just virtually used to buy all the London records that came out, knowing that they'd be winners. Cause they didn't release anything that - you could tell by how it had gone in the States whether it was worth

putting it out.

**HP:** When you sing are you conscious now or were you ever conscious that you were getting it out that way - emotionally - as opposed to just sort of la-la-la type melody?

**JOE:** Well I went through a blues phase - a Muddy Waters kick - but Ray was there as well .... and it just didn't seem right to me somehow, to be singing 12 bars forever.

**HP:** Did you know, for example, that Ray Charles was singing with his heart...

**JOE:** Yeah, well that's what hit me so hard, you know - it came out of the grooves on the record. You see the first record I heard was "What'd I Say" - -- and I thought, well this guy's better than Little Richard as a screamer - he's really screaming, and the art of screaming is like people who scream in tune, and are really flexible with it...and when I heard "I Believe To My Soul" - which is the slip side of "I'm Moving On" - that really did me in. That was it.

**HP:** Like when Tina Turner screams in those early records - she makes Janis look pretty sad .... but when you started in did you intend to try and get that Ray Charles sound? That intensity ...

**JOE:** Well, it's fervent, this sort of thing - and I'd sung before like when Lonnie Donegan - who is totally removed -- you know, you can bend anyway you want to go with it - the Beatles have always pushed this to everybody - you can go anyway you want, but I like carried

the Ray thing down to - you can never really tell where the own voice actually sounds like - like to me, at one state, I probably sounded more like Ray Charles in my head - but what came out probably wouldn't - but in my head I was singing almost identically to Ray. That was just a couple of years ago.

**HP:** What about now when you listen to "A Little Help From My Friends" - and some of your early stuff - what are your feelings about it...

**JOE:** No record - that was done - I can ever sort of listen to ... there's always bits - it's amazing, the art of recording and the art of performing, the subtle difference - but when you're recording and you sing something you know that it's permanent. And if ever I sing anything that rubs me slightly - you know, as not being a good phrase or just something, the more I hear it the more it sort of builds. So I can never really listen to it and say wow...you know, but you just hope that the next time you make an album you're going to lay something...I'm always trying to do something deep - maybe you don't need to, but you just try to do something that will give people, some people - the buzz that I got from records. Which is what it's all about.

**HP:** It's the difference between emotional music - like Otis and the Doors - I don't really feel like dancing when the Doors music is played, but I would with Otis... and you, and Bonnie and Delaney and that kind of music...



**JOE:** Yeah, you mention those two, when I heard their album they did me in, I thought wow, that's pretty good. You said that there's no singers in America that can do it, but Bonnie is in fantastic shape... and I think in England - Clapton is going out with them, and you know the thing everybody's got about Eric Clapton, and the English people are very camp sometimes, and they love Sonny and Cher - and now there's finally a couple that's come along - Bonnie and Delaney - and they're married, they love that, and the fact that they're funky as well should just about blow their heads. I think they'll do really well over there.

**HP:** I understand that now not only is Clapton going to produce their album, but that Delaney is going to produce Clapton's album, so he's really getting the benefits of being involved with them as well!

**JOE:** I think the thing people find out about a guy like Clapton - the time that he's done...it had nothing to do with Cream really, it's not like Cream...

**HP:** It's nice to know that he really liked Delaney and Bonnie and got onto them, cause I used to wonder when he was out there doing scales ... how real it was to music ...but now...

**JOE:** Well obviously, he's been associated with Steve Winwood - he knows what's right....

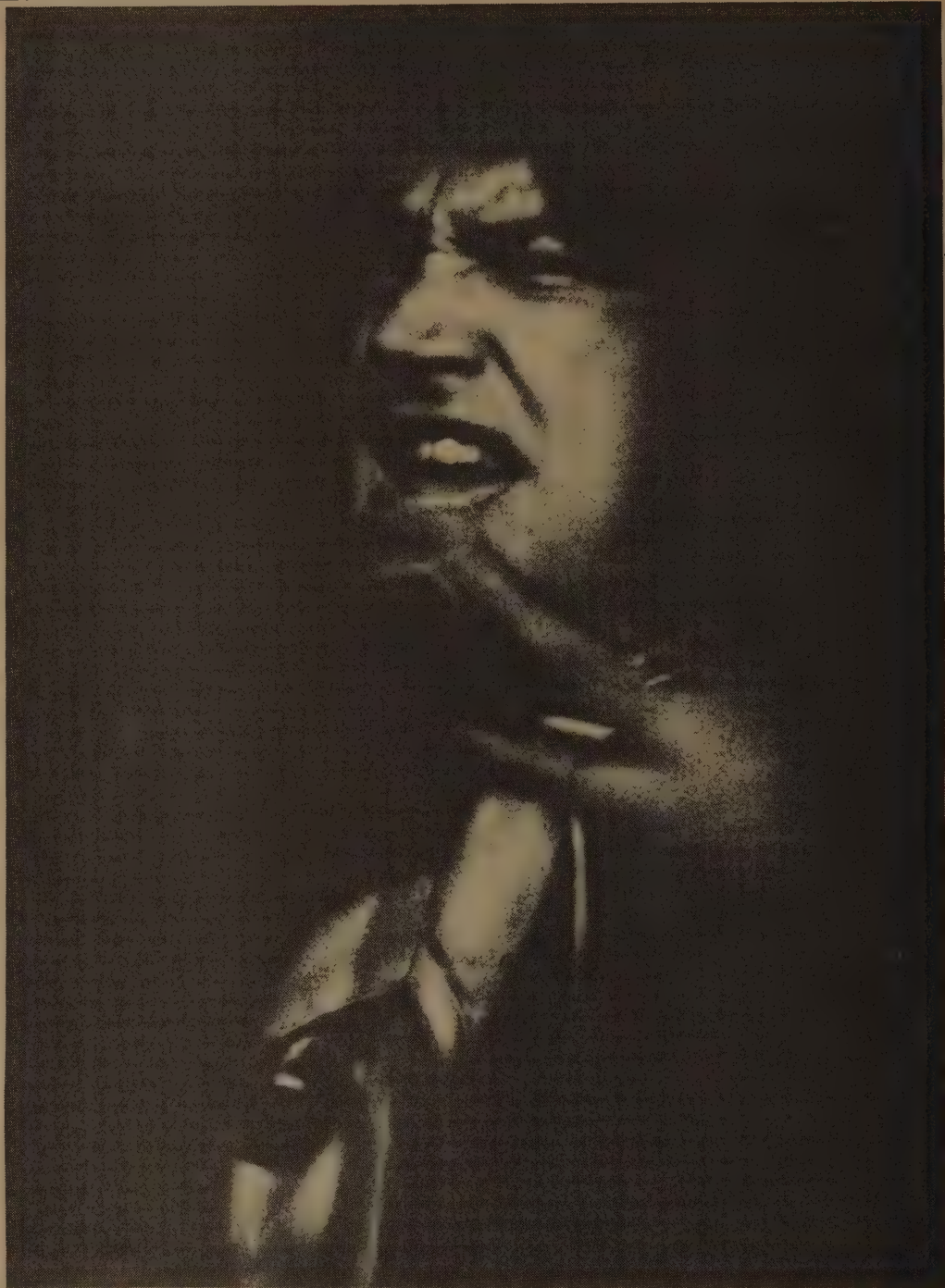
**HP:** Winwood is another singer I should have added to my list!

**JOE:** Yeah, okay! For some reason Steve doesn't like singing too much, and it's a shame really - when you think he's an incredible type..

**HP:** Maybe what he hears in his head is bad and he won't believe the rest of us...

**JOE:** Maybe....but if I could play a piano, organ, guitar - you'd probably tend to devote more into that than you would into singing.

**HP:** Have you heard the Stax Delaney and Bonnie album....



*"I'm always trying to do something deep, maybe you don't need to, but you just try to do something that will give people, some people, the buzz that I got from records. Which is what it's all about."*

**JOE:** They're supposed to be a bit chilled by that - someone told me they didn't like the brass parts--

**HP:** Yeah, they probably would.. but there are some things, like the MG's really got together and laid down some nice tracks....Have you ever heard Erma Franklin's version of "Piece Of My Heart" -

**JOE:** No I haven't...I've heard about

it...

**HP:** There are some nice things on it, that was Duck Dunn...two years ago I was down at Stax for a week cause Otis had died and I was down there doing a story on him and talking to people, and Duck took me home - he's the bass player from Booker T. and The M.G.'s, and he took out these two acetates and said this is Delaney and Bonnie,

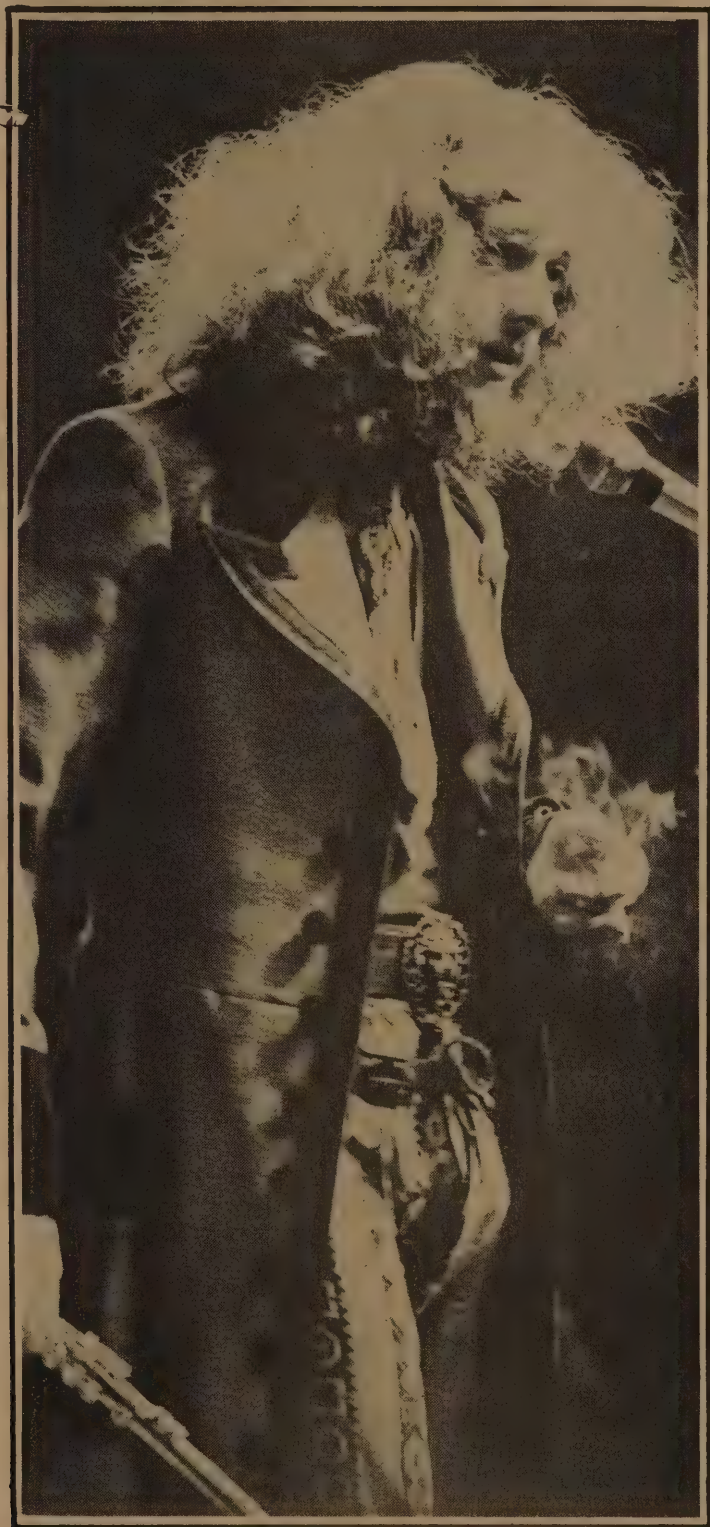
and this was like two years before anybody knew...and he played me a few things -and it was just fantastic. He was just so happy - that he had found these people and he was going to make this album, and then I don't know what happened - they went to Elektra, and they did the Elektra album, and then Duck finally got his out, and it's really...  
**JOE:** Yeah, it was really out of sight....

*(Continued on page 53)*



# IAN ANDERSON

## *Is Rock's Merriest Madman*



**A**fter hearing about this red haired flute player who goes skipping and jumping across the stage on one leg looking too much like the piper for the audience's comfort, it was a realistic let-down when Ian Anderson stepped sedately in for an interview with Hit Parader.

He's calm, pleasant, and intelligent with the ability to talk to you knowledgeably about anything from the price of second hand flutes in New York City to recording techniques.

We started by asking Ian if he thought of Jethro Tull in two stages: the first and second album; and if he thought of Jethro Tull as the first underground group in England....

**IAN:** Of course there had been Led Zeppelin and Ten Years After.

**HP:** Led Zeppelin I think on a very commercial level could be considered underground, but Ten Years After was sort of at the end of the blues thing. There was a whole blues invasion thing, Ten Years After, Fleetwood Mac, Chicken Shack, and all. And that sort of quieted down and then we heard your stuff. Which sounded completely different from all of that. Did you consider yourself part of that?

**IAN:** In a way, because in England we'd been around at more or less the same time and came up the same way. Through playing blues inspired material. It wasn't really inspired. It was just a means of gaining an entry as it were at the time. Obviously we changed. Ten Years After sort of went more into a rock and roll kind of thing. Sort of rock and roll, sort of pseudo jazzy sort of thing. Well, Fleetwood Mac actually have changed quite a lot. You know fifty percent of what they do now is what would generally be termed sort of progressive type things. It's definitely not blues in the normal sense of the word. It isn't twelve bar constructions and it doesn't use the usual cliches. They've invented their own which is good. Probably everyone's aim at this stage is to invent your own cliches initially because that is your stock material from which you draw if you're improvising. You know your cliches. You know it's so much nicer to invent one or two of your own to kind of tide you over those difficult years when you're learning your craft which is ah....

*"If I was to write well within the limits of everybody's capability, the thing would become stagnant. . ."*



What we've tried to do initially is to gain a foothold in the whole thing by having a distinctive sound and a distinctive approach to music. It hasn't resolved itself in a strictly musical style as of yet, which is a good thing. To attain a style after playing together, well this band has only been playing together, well, less than a year, to achieve a style now would be constricting definitely because we would be really sort of pigeon-holing ourselves in a particular category of music and attitude towards music at too early a stage. Although we might appear to have a style because of the instrumentation, I wouldn't really call it a musical style. We still draw on a lot of vague and various sources for our playing and for writing.

**HP:** The binding force though....almost every group that isn't shooting for commercial records has some sort of a binding force. Fleetwood Mac, I think their riffs are their binding force. Your binding force is a much more total sound.



*"What I aim for when I write a song is to write something which has an identity as a song."*

**IAN:** Yes, basically what we aim for...what I aim for when I write a song is to write something which has an identity as a song. But I don't write it for myself, for any individual. It's written for the four of us to play with all four of us very much in mind. Which is why I do the writing and why the others don't complain about it, because I write for them just as much as I write for myself.

It's almost really as if they are doing a part of the writing because we're musically very close if in no other way at least we are musically and consequently there is a lot of sympathy for them in the things that I write. It could almost be argued that they're as much a part of the writing as I am although I'm the one who actually writes the words and writes the melodies and decides on the chords and soon, I do it so much with them in mind that they really are a part of it although not actively.

**HP:** Do you think it's necessary in a group to have this kind of situation where one person is responsible, initially, for initiating the creativity? I think that groups suffer if everybody is going to write a song. There has to be one person who's responsible, who's the leader, to get somewhere. Do you feel that way?

**IAN:** Yes. It depends on the individuals. It's not inconceivable that there might be four individuals playing together in a group for whom this attitude of everybody mucking in to write songs might work. You know by and large it would seem that all the responsibility must fall on the shoulders of one or possibly two people to bear the bulk of the initial creativity around which your music is based. Otherwise it does tend to become confusing and too many compromises have to be made.

I've never seen anybody who actually could sit down....you know I've never been able to work with anybody else, really actually to sit down and put ideas together. I mean I could never do that with Michael Abrahams because he was very set in his style of both playing and what he wanted to write. And it would have been a compromise detrimentally to the end product had we both tried to write songs together. We only did once or twice and it was a compromise, it was strained. So for that reason alone perhaps it's the natural thing to do to kind of go off on your own to sort of approach it from outside.

By looking back at the other people and saying what would they like and what would they do if they were doing it. Whereupon it becomes less of a compromise and more of a sort of enjoyable task, you know, to sort of set about writing something. Because you're not sort of...you're not affected here and now by what somebody else is saying or doing, it's something you write and complete and then all play and possibly changes might occur but you're in more control, you have more control over things taking place at a slower rate rather than being decided upon by two people supposedly co-operating in the writing of a song.

When the initial ideas for a song, which is perhaps the most important part, and if those are decided by more than one person then it must be, well to me anyway, it's very confusing.

**HP:** When you hear the eventual result say three or four weeks later after it's been played a number of times, are you then capable as the creator of a piece of music to negate it, in terms of at least the musicians that are playing it?

**IAN:** Um, well no, not....it hasn't happened so far. I haven't thought that anything that I've written was actually wrong. Sometimes I've gone a little beyond the bounds that perhaps



one of the individuals is capable of playing. At least already knows how to play and how to feel. In which case it means sort of a time gap in which somebody develops their technique to the point where they can cope with it. I mean this happens with me as well. I sometimes write things, I want to play something which I can't play. I might wish to use a piano on a certain track in the studio and the technique of playing it would be completely beyond me, I mean I'm sure it would because I don't play piano, but in which case the others all disappear for some lunch and I would sit down for an hour or so and learn how to play the piano that I want to do, you see.

This sort of thing occurs all the time. You know, that you do something that you can't do. It isn't necessarily wrong. It's something that you're not able to do yet which might be looked at as being a miss-calculation on my part. But I rather look at it as being something which keeps the band moving as individuals, in terms of their individual capabilities on their instruments.

If I was to write well within the limits of everybody's capability. The thing would become stagnant individually although it might still possess a whole character which was satisfying, it would be a little bit disappointing for them to be playing what they knew they could play quite safely without having to improve.

**HP:** I think you're getting into the difference between technique and musicianship. One of the problems, one of the major problems of rock and roll music I think is that technique can suffice for musicianship. Someone can go out and buy a bass and with very little can then learn the technique of going from A to E and then changing and going to D. And can form a group and play. And if you had learned that bass run and if somebody said that they had to play piano and they had to play those three notes they could then sit down and after a certain amount of practice they could play the riff on the piano. Does this lead to musicianship eventually? Like if somebody in your group can't play a particular line and they practice and learn how to play it, do you think that inherently teaches a musician something about the music of it, or they've just learned a clever riff.

**Ian:** Well that's a very difficult question to answer without going into depth, but just from that first point of view, if there is something that one of the fellows can't play that I would like him to play because of the song demanding that he might learn to play it intuitively given a certain amount of time. He might already possess the feel of playing it but just lack the technique. In which case, after acquiring the technique, the whole thing is well understood and becomes a part of a musician's approach, that particular piece of music.

If, however, he doesn't intuitively feel the music, and has to just play the technique and learn to play almost as if it were like reading a copy, like reading sheet music, then he may have acquired some technique without really understanding where it fits into the context of his overall understanding of music.

Sometimes this could happen but one would hope that given more time that we all possess a sufficient degree of musicianship to understand what we play. Not just to play blindly if it's something we cannot play technically, but learn to play it technically and also gain the understanding as time goes on if it isn't already there. Usually it is.

I think most of us possess a feeling...you know I think even people who don't play instruments might possess a feeling for the music and are lacking simply the technique although they inherently possess a certain amount of musicianship completely



*"I've never been able to work with anybody else really, actually to sit down and put ideas together."*

apart from technique. They have an understanding of music, of the concepts, it's an intuitive thing. On the other end of the scale you often find, you know, piano teachers will teach a tone deaf child to play piano. Which is extremely distressing to see somebody who firmly believes they're a pianist who plays like a machine and doesn't even...couldn't even sing you the line or couldn't play a simple melody by ear. I once actually knew a piano teacher who was tone deaf. Which is extraordinary that people can get into this position in the music world at whatever level it is, you know who have so little musicianship, although they possess technique, you know hopefully people can shuffle themselves in between those two extremes. The person who has no technique, but has a feeling, intuitive feeling for music, can buy an instrument and learn, to acquire a certain degree of facility on the instrument and learn to play music with feeling and with understanding. Unfortunately somebody who is tone deaf is really better off laying bricks or sweeping roads.

**HP:** Or being part of the audience.

**Ian:** Well yes, this is a distressing thought also, that perhaps twenty percent of the people in any audience might be tone deaf for all one knows which is...may not negate their being there but it makes it a bit suspicious, particularly if they're bopping up and down and sort of grooving and saying, 'Wow man too much!'. You know in which case you begin to think well perhaps we should have a little booth at the door in the way in and they all have to sight read two bars of music before they're allowed entrance to the hall or something, you know. (Ian laughs.) □ Questions by Richard Robinson who was very relieved when Ian laughed at the end of his last statement. Bobbi Cowan and beautiful Miss Diane are also to be thanked for their help, suggestions, and prodding. And hello to Jerri Jones who sent over the color photographs.





# SIMON And GARFUNKEL

## •KEEP THE CUSTOMER SATISFIED

PAUL SIMON

Gee but it's great to be back home,  
Home is where I want to be.  
I've been on the road so long my friend,  
And if you came along  
I know you couldn't disagree.  
It's the same old story  
Everywhere I go,  
I get slandered,  
Libeled,  
I hear words I never heard  
In the Bible.  
And I'm one step ahead of the shoe shine,  
Two steps away from the county line,  
Just trying to keep my customers satisfied,  
Satisfied.

Deputy Sheriff said to me  
Tell me what you come here for, boy.  
You better get your bags and flee.  
You're in trouble boy,  
And now you're heading into more.  
It's the same old story  
Everywhere I go,  
I get slandered,  
Libeled,  
I hear words I never heard  
In the Bible.  
And I'm one step ahead of the shoe shine,  
Two steps away from the county line,  
Just trying to keep my customers satisfied,  
Satisfied.

It's the same old story  
Everywhere I go,  
I get slandered,  
Libeled,  
I hear words I never heard  
In the Bible.  
And I'm so tired,  
I'm oh so tired,  
But I'm trying to keep my customers satisfied,  
Satisfied.

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## •THE BOXER

PAUL SIMON

I am just a poor boy.  
Though my story's seldom told,  
I have squandered my resistance  
For a pocketful of mumbles,  
Such are promises  
All lies and jest  
Still, a man hears what he wants to hear  
And disregards the rest.

When I left my home  
And my family,  
I was no more than a boy  
In the company of strangers  
In the quiet of the railway station,  
Running scared,  
Laying low,  
Seeking out the poorer quarters  
Where the ragged people go,  
Looking for the places  
Only they would know.

Lie-la-lie . . .

Asking only workman's wages  
I come looking for a job,  
But I get no offers,  
Just a come-on from the whores  
On Seventh Avenue  
I do declare,  
There were times when I was so lonesome  
I took some comfort there.

Lie-la-lie . . .

Then I'm laying out my winter clothes  
And wishing I was gone,  
Going home  
Where the New York City winters  
Aren't bleeding me,  
Leading me,  
Going home.

In the clearing stands a boxer,  
And a fighter by his trade  
And he carries the reminders  
Of ev'ry glove that laid him down  
And cut him till he cried out  
In his anger and his shame,  
"I am leaving, I am leaving."  
But the fighter still remains  
Lie-la-lie . . .

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## •BRIDGE OVER TROUBLED WATER

PAUL SIMON

When you're weary, feeling small,  
When tears are in your eyes, I will dry them all;  
I'm on your side. When times get rough  
And friends just can't be found,  
Like a bridge over troubled water  
I will lay me down.  
Like a bridge over troubled water  
I will lay me down.

When you're down and out,  
When you're on the street,  
When evening falls so hard  
I will comfort you.  
I'll take your part.  
When darkness comes  
And pain is all around,  
Like a bridge over troubled water  
I will lay me down.  
Like a bridge over troubled water  
I will lay me down.

Sail on silvergirl,  
Sail on by.  
Your time has come to shine.  
All your dreams are on their way.  
See how they shine.  
If you need a friend  
I'm sailing right behind.  
Like a bridge over troubled water  
I will ease your mind.  
Like a bridge over troubled water  
I will ease your mind.

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## •CECILIA

PAUL SIMON

Celia, you're breaking my heart,  
You're shaking my confidence daily.  
Oh Cecilia, I'm down on my knees,  
I'm begging you please to come home.

Celia, you're breaking my heart,  
You're shaking my confidence daily.  
Oh Cecilia, I'm down on my knees,  
I'm begging you please to come home.  
Come on home.

Making love in the afternoon with Cecilia  
Up in my bedroom,  
I got up to wash my face  
When I come back to bed,  
someone's taken my place.

Celia, you're breaking my heart,  
You're shaking my confidence daily.  
Oh Cecilia, I'm down on my knees,  
I'm begging you please to come home.

Jubilant,  
She loves me again,  
I fall on the floor and I laughing.

Jubilant,  
She loves me again,  
I fall on the floor and I laughing.

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# BRIDGE OVER TROUBLED WATER

## •SO LONG, FRANK LLOYD WRIGHT

PAUL SIMON

So long, Frank Lloyd Wright.  
I can't believe your song is gone so soon.  
I barely learned the tune  
So soon  
So soon.  
I'll remember Frank Lloyd Wright.  
All of the nights we'd harmonize till dawn.  
I never laughed so long  
So long  
So long.  
Architects may come and  
Architects may go and  
Never change your point of view.  
When I run dry  
I stop awhile and think of you.  
Architects may come and  
Architects may go and  
Never change your point of view.  
So long, Frank Lloyd Wright,  
All of the nights we'd harmonize till dawn.  
I never laughed so long  
So long  
So long.

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## •BABY DRIVER

PAUL SIMON

My daddy was the family bassman  
My mamma was an engineer  
And I was born one dark gray morn  
With music coming in my ears  
In my ears.  
They call me Baby Driver  
And once upon a pair of wheels  
Hit the road and I'm gone ah  
What's my number  
I wonder how your engine feels.  
Ba ba ba ba  
Scoot down the road  
What's my number  
I wonder how your engine feels.  
My daddy was a prominent frogman  
My mamma's in the Naval reserve  
When I was young I carried a gun  
But I never got the chance to serve  
I did not serve.  
They call me Baby Driver  
And once upon a pair of wheels  
Hit the road and I'm gone ah  
What's my number  
I wonder how your engine feels.  
Ba ba ba ba  
Scoot down the road  
What's my number  
I wonder how your engine feels.  
My daddy got a big promotion  
My mamma got a raise in pay  
There's no-one home, we're all alone  
Oh come into my room and play  
Yes we can play.  
I'm not talking about your pigtails  
But I'm talking 'bout your sex appeal  
Hit the road and I'm gone ah  
What's my number  
I wonder how your engine.  
Ba ba ba ba  
Scoot down the road  
What's my number  
I wonder how your engine feels.

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## •BYE BYE LOVE

FELICE AND BOUDLEAUX BRYANT

Bye bye love  
Bye bye happiness  
Hello loneliness  
I think I'm gonna cry  
Bye bye love  
Bye bye sweet caress  
Hello emptiness  
I feel like I could die  
Bye bye my love, goodbye  
There goes my baby  
With someone new  
She sure looks happy.  
I sure am blue  
She was my baby  
Till he stepped in  
Goodbye to romance  
That might have been  
(chorus)  
I'm through with romance  
I'm through with love  
I'm through with counting  
The stars above  
And here's the reason  
That I'm so free  
My loving baby  
Is through with me  
(chorus)

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## •WHY DON'T YOU WRITE ME

PAUL SIMON

Why don't you write me,  
I'm out in the jungle,  
I'm hungry to hear you.  
Send me a card,  
I am waiting so hard  
To be near you.  
(La, la, la)  
Why don't you write?  
Something is wrong  
And I know I got to be there.  
Maybe I'm lost,  
But I can't make the cost  
Of the airfare.  
Tell me why  
Why  
Why  
Tell me why  
Why  
Why  
Why don't you write me,  
A letter would brighten  
My loneliest evening.  
Mail it today  
If it's only to say  
That you're leaving me.  
(La, la, la)

Monday morning, sitting in the sun  
Hoping and wishing for the mail to come.  
Tuesday, never got a word,  
Wednesday, Thursday, ain't no sign,  
Drank a half a bottle of iodine.  
Friday, woe is me  
Gonna hang my body from the highest tree.  
Why don't you write me?

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## •SONG FOR THE ASKING

PAUL SIMON

Here is my song for the asking  
Ask me and I will play  
So sweetly, I'll make you smile  
This is my tune for the taking  
Take it, don't turn away  
I've been waiting all my life.  
Thinking it over, I've been sad  
Thinking it over, I'd be more than glad  
To change my ways for the asking  
Ask me and I will play  
All the love that I hold inside

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## •EL CONDOR PASA

PAUL SIMON

I'd rather be a sparrow than a snail.  
Yes I would.  
If I could,  
I surely would.  
I'd rather be a hammer than a nail.  
Yes I would.  
If I could,  
I surely would.  
Away, I'd rather sail away  
Like a swan that's here and gone.  
A man gets tied up to the ground,  
He gives the world its saddest sound.

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## •THE ONLY LIVING BOY IN NEW YORK

PAUL SIMON


Tom, get your plane right on time.  
I know your part'll go fine.  
Fly down to Mexico.  
Da-n-da-da-n-da-n-da-da and here I am,  
The only living boy in New York.  
I get the news I need on the weather report.  
I can gather all the news I need on the weather report.  
Hey, I've got nothing to do today but smile.  
  
Da-n-do-da-n-do-da-n-do here I am,  
The only living boy in New York.  
  
Half of the time we're gone but we don't know  
where,  
And we don't know where.

Tom, get your plane right on time.  
I know that you've been eager to fly now.  
Hey let your honesty shine, shine, shine  
Da-n-da-da-n-da-n-da-da  
Like it shines on me.  
The only living boy in New York,  
The only living boy in New York.

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# I GOT MY



James Rado (top) and Gerome Ragni, creators and lyricists of "Hair." They've just finished an album of new songs from the show including songs that were written but never used and new material that they have just written.







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### • ANGELICA

(As recorded by Oliver/Crewe)  
CYNTHIA WEIL

BARRY MANN

Each night I meant to say  
I missed her through the day  
But I'd forget it, I never said it  
I'd pass the flower shop  
Lord knows I meant to stop  
But I'd say, "Tomorrow, perhaps  
tomorrow"  
Tomorrow there'd be time  
There'd always be another spring  
Time to make her laughter ring  
Time to give her everything  
Oh my Angelica, my Angelica  
There's so much you never knew  
So much I always meant to say and  
do for you, for you Angelica.

But then the cold winds came  
And when I spoke her name  
And held her near me  
She couldn't hear me  
The shadow had been cast  
Too many springs had passed  
For Angelica, sweet Angelica  
Now in my silent room  
I tend the flowers that I buy  
As they slowly fade and die  
Watered by the tears I cry  
For my Angelica, my Angelica  
There's so much you never knew  
So much I always meant to say and do  
for you, for you Angelica, Angelica,  
Angelica.

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Columbia Music, Inc., New York, New  
York.

### • THE HOUSE OF THE RISING SUN

(As recorded by Frijid Pink/Parrot)  
AL PRICE

There is a house in New Orleans  
They call the rising sun  
And it's been the ruin of many a poor boy  
And God, I know, I'm one.

My mother was a tailor  
Sold my new blue jeans  
My father was a gamblin' man  
Down in New Orleans.

Only thing a gambler needs  
Is a suitcase and a trunk  
And the only time he'll be satisfied  
Is when he's all a-drunk.

Oh mother, tell your children  
Not to do what I have done  
Spend your lives in sin and misery  
In the house of the rising,  
The house of the rising sun.  
Well, I've got one foot on the platform  
The other foot on the train  
I'm going back to New Orleans  
To wear that ball and chain.

Well, there is a house in New Orleans  
They call the rising sun  
And it's been the ruin of many a poor boy  
And God, I know, I'm one.

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New York, 19, N. Y., U.S.A. For the  
U.S.A. and Canada.

### • EVERYBODY'S OUT OF TOWN

(As recorded by B. J. Thomas/  
Scepter)

HAL DAVID  
BURT BACHARACH

Where have the people gone  
Seems like there's no one hangin' on  
Look through the windows the houses  
are empty

Hey, everybody's out of town  
Seems like I'm the only one aroun'  
All of the streets are bare  
No traffic tie-ups anywhere  
Don't have to wait for a seat at  
the movie  
Hey everybody's out of town  
Seems like I'm the only one aroun'.

Everyone's moved out from the ghetto  
Lots of space, empty apartments  
no more pollution  
Plenty of class rooms every place  
And it looks like we're ready to give  
it one more try

This time there'll be no alibi  
I'm gonna send out a message to  
Noah  
Hey better send some people  
down

Everyone on earth is out of town.  
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# PARADE OF SONG HITS

## •SPIRIT IN THE SKY

(As recorded by Norman Greenbaum/  
Reprise)

**NORMAN GREENBAUM**

When I die and they lay me to rest  
Gonna go to the place that's the best  
When I lay me down to die  
Goin' up to the Spirit in the sky  
Goin' up to the Spirit in the sky  
That's where I'm gonna go when I die  
When I die and they lay me to rest  
Gonna go to the place that's the best  
Prepare yourself, you know it's a must  
Gotta have a friend in Jesus  
So you know that when you die  
He's gonna recommend you to  
The Spirit in the sky  
Gonna recommend you to

The Spirit in the sky

That's where you're gonna go when  
you die

When you die and they lay you to rest  
You're gonna go to the place that's  
the best

Never been a sinner, I never sinned

I got a friend in Jesus

So you know that when I die

He's gonna set me up with

The Spirit in the sky

Oh, set me up with the Spirit in the sky

That's where I'm gonna go when I die

When I die and they lay me to rest

I'm gonna go to the place that's the best

Go to the place that's the best

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Calif. Used by permission.

## •MIGHTY JOE

(As recorded by Shocking Blue/  
Colossus)

**ROBBY VAN LEEUWEN**

Be careful girl for Mighty Joe

Be careful he'll teach you all that you  
don't know

He'll make you cry before it's through  
And I'll bet you like it too

Did you hear about Mighty Joe

Did you hear about Mighty Joe

Beware, beware when he's around

Mighty Joe with the bass voice

Sweet, sweet, sweet thing

Sweet, sweet, sweet thing

I love you, well, I love you

I love you oh so bad.

Mighty Joe was here last year I tell you  
Just like you I had no fear

I fell for him baby and then he made me  
a woman

Did you hear about Mighty Joe

Did you hear about Mighty Joe

Mighty Joe with the bass voice

(Repeat chorus).

He took my heart and innocence he did  
I swear he ain't got no sense

Well I said yes goin' to town

I want you here won't let you down

Did you hear about Mighty Joe

Did you hear about Mighty Joe

Mighty Joe with the bass voice,

(Repeat chorus).

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Inc.

## •LIVING LOVING MAID (She's Just A Woman)

(As recorded by Led Zeppelin/  
Atlantic)

**JAMES PAGE**

**ROBERT PLANT**

With a purple umbrella and a fifty  
cent hat

Livin' lovin' she's just a woman.

Missus cool rides out in her aged

Cadillac

Livin' lovin' she's just a woman

Come on babe on the round about

Ride on the merry go round

We all know what your name is  
So you better lay your money down.

Alimoney, alimoney payin' your bills

When your conscience hits you

Knocks it back with pills

Tellin' tall tales of how it used to be

With the butler, the maid and the servants  
three

Nobody hears a single word you say

But you keep on talkin' till your dyin' day

Livin' lovin' she's just a woman.

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Inc., c/o Mayer & Nussbaum, 1841  
Broadway, New York, New York.

## •ABC

(As recorded by Jackson 5/Motown)

**"THE CORPORATION"**

**ALPHONSO MIZELL**

**FREDERICK PERREN**

**DEKE RICHARDS**

**BERRY GORDY, JR.**

Buh buh buh buh buh boo

Buh buh buh buh buh buh

You went to school to learn girl

Things you never, never, knew before like

"I" before "E" except after "C"

And why two plus two makes four now

now, now

I'm gonna teach you all about love dear

sit yourself down take a seat

All you gotta do is repeat after me

ABC easy as 123 as simple as do re mi

ABC, 123 baby you and me girl

ABC easy as 123 ah simple as do re mi,

ABC, 123 baby you and me girl.

Come on let me love you just a little bit  
I'm gonna teach you how to sing it out

Coma coma come on let me show you  
what it's all about

Reading and writing, 'rithmetic are the  
branches of the learning tree

But listen without the roots of a love  
everyday girl

Your education ain't complete t-t-t-teacher's  
gonna show you

How to get an "A", spell me

You add the two us, ten to me baby  
that's all you gotta do oh

ABC it's easy like counting up to three  
Sing a simple melody

That's how easy love can be now

That's how easy love can be sing a  
simple melody

123 you and me

Yak sit down girl I think I love you no  
get up girl show me what you can do

Shake it, shake it baby come on now shake  
it, shake it baby oo oo

Shake it, shake it baby hey 123 baby oo oo

ABC baby ah ah do re mi it baby now

That's how easy love can be

ABC it's easy it's like counting up to three  
Sing a simple melody that's how easy

love can be

I'm gonna teach you how to sing it out  
coma coma come on let me show you

what it's all about

ABC it's easy it's like counting 123 sing a  
simple melody that's how easy love

can be.

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## •SO EXCITED

(As recorded by B.B. King/Bluesway)

**B. B. KING**

**GERALD JENNOTT**

Well I'm so excited, think about you all  
the time

Yeah I can't wait to see you baby

You've really messed up my mind

You're so fine, think about you all the  
time

Well and when you touch me baby

Tears of joy I'm crying

Well and when you hold me chills run up  
and down my spine

Yeah you're so fine, think about you all  
the time.

Yes I'm so excited I'm at peace with the  
world

Oh can this love be real I'm talking about  
my new love

You're so fine baby think about you all  
the time

Hey I'm so excited don't know what to  
do with myself

Oh I'm so happy baby don't need

nobody else

You're so fine baby think about you all  
the time

Yes when I look into your eyes

You put me in a trance

Oh I just shake all over baby

Feel like I wanna dance

You're so fine baby wanna hold you all  
the time

Oh can this be a dream

Can this really happen to me

Oh true love at last, seems like a  
fantasy

Feel so fine baby wanna hold you all the  
time

Oh I thought I'd be in love so many,  
many times

Oh but this new love is really messin' up  
my mind

You're so fine, think about you all the  
time

You're so nice and loving everything you  
do is right

I just can't wait, I can't wait baby for  
you to hold me tight

You're so fine, think about you all the  
time.

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# PARADE OF SONG HITS

## •CELEBRATE

(As recorded by Three Dog Night/  
Dunhill)

**ALAN GORDON**

**GARRY BONNER**

Slippin' away, sittin' on a pillow  
Waitin' for night to fall  
A girl and a dream, sittin' on a pillow  
This is the night to go to the celebrity ball.

Satin and lace, isn't it a pity  
Didn't find time to call  
Ready or not, gonna make it to the city  
This is the night to go to the celebrity ball.

Dress up tonight, why be lonely?  
You'll stay at home and you'll be alone  
So why be lonely?  
Sittin' alone, sittin' on a pillow  
Waitin' to climb the walls  
Maybe tonight, depending how your  
dream goes  
She'll open her eyes when he goes to the  
celebrity ball  
Celebrate, celebrate, dance to the music  
Celebrate, celebrate, dance to the music  
Celebrate, celebrate, dance to the music.  
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Co., Inc., New York, New York.

## •IF I ONLY HAD MY MIND ON SOMETHING ELSE

(As recorded by the Bee Gees/Atco)

**BARRY GIBB**

**MAURICE GIBB**

I could be king of kings  
Wear a crown and all the things I'd want  
I'd never need I'd be an ace air-o-plane  
And every year I'd try to stay  
If I could get the nerve to practice here  
Oh help me how to say goodbye  
I see your face in myself  
Why tell me why I made her cry  
If I only had my mind on something  
else.

Captain of Submarine beneath the  
iceberg never seen  
A hero in a medal for every day  
I find a thing that beats the top  
I keep on pushin' every stop  
If I could just forget her way  
Oh help me how to say goodbye  
I see your face in myself  
Why tell me why I made her cry  
If I only had my mind on something else.  
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West 57th St., New York, New York.  
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## •YOU'RE THE ONE

(As recorded by Little Sister/  
Stone Flower)

**SYLVESTER STEWART**

I'm the one, you're the one  
I'm the one, you're the one  
I'm the one, you're the one, you're the  
one, you're the one.

I'm the one who wants to be ahead  
I stand in line and I'm behind instead  
What is happenin' let me look around  
Not a thing trying to hold me down  
Now I know I got to look at me  
Some things a little hard to see  
I - - - - - I - - - - -

Can't blame your neighborhood  
You're the one  
And your mama can't make you good  
You're the one  
Can't blame no argument  
You're the one  
Don't you know how to take a hint  
You're the one  
Your teacher can't teach you dumb  
You're the one  
But your pity can make you numb  
You're the one.

I'm the one my life has taught to fight  
To turn around would never make it  
right  
Inside out or outside in  
The way you go depends on where  
you've been  
I think I'm making it, I think I'm near  
Then I realize I'm in the rear.  
I - - - - - I - - - - -  
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## •AMERICAN WOMAN

(As recorded by Guess Who/  
RCA Victor)

**RANDY C. BACHMAN**

**BURTON CUMMINGS**

**JIM KALE**

**GARY PETERSON**

American woman, gonna mess your mind  
American woman, she gonna mess your  
mind  
American woman, gonna mess your mind  
American woman, gonna mess your mind.

Say-a, say-m, say-e, say-r, say-i, say-c,  
say-a, say-n  
American woman, gonna mess your mind  
American woman, gonna mess your mind  
American woman, gonna mess your mind.

American woman, stay away from me  
American woman, mama let me be  
Don't hang around my door  
I don't wanna see your face anymore  
I got more things to do  
Than to spend my time growin' old  
with you  
Now woman I said stay away  
American woman listen what I say.

American woman get away from me  
American woman mama let me be  
Don't come knockin' around my door  
Don't wanna see your shadow anymore

## •CHILDREN

(As recorded by Joe South/Capitol)

**JOE SOUTH**

Children would run and jump and play  
You'll be men and women some day  
Then you'll have to leave your world of  
make believe now children  
Young every children pride goes before  
destruction  
The Holy Spirit goes before the fall don't  
you know that we're all children and it's  
all for one and one for all.

Children need someone who understands  
Children need someone to hold their hands  
To cheer you when you're sad  
To spank you when you're bad children  
Naughty, naughty children.

Children call each other names  
Children playing grown up games  
And the thing that's really sad  
We lose the faith we had  
When we were children clowns proud  
children.

Children who think that they are grown  
Children with children of their own  
From the cradle to the grave  
Why must we all behave like children  
Lost lonely children.  
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Colored lights can hypnotize  
Sparkle someone else's eyes  
Now woman I said get away  
American woman listen what I say.

American woman said get away  
American woman listen to what I say  
Don't come hangin' 'round my door  
Don't wanna see your face anymore  
I don't need your warm machines  
I don't need your ghetto scenes  
Colored lights can hypnotize  
Sparkle someone else's eyes  
Now woman get away from me  
American woman mama let me be.

Go gotta get away  
Go gotta get away  
Now go, go, go gonna leave you  
Woman gonna leave you woman  
You no go for me  
I'm no go for you  
Gonna look you right in the eye  
Tell you what I'm gonna do  
You know I'm gonna leave  
You know I'm gonna go  
You know I'm gonna leave  
You know I'm gonna go woman  
I'm gonna leave woman  
Goodbye American woman  
Goodbye American chick  
Goodbye American broad.  
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# PARADE OF SONG HITS

## •UP THE LADDER TO THE ROOF

(As recorded by the Supremes/  
Motown)

VINCENT DIMIRCO

Come with me and we shall run across  
the sky

And illuminate the night

Oh I will try and guide you to better  
times and brighter days

Don't be afraid, come up the ladder to  
the roof

Where we can see heaven much better

Come up the ladder to the roof

Where we can be closer to heaven

Stay with me and we shall let expression  
sing

Hear freedom's virtue ring

Can't you hear them ringing (ring)

Old memories of yesterday's, yesterday's  
broken dreams

Don't you know they'll all fade away  
If you'll come

We'll laugh and I'll tell you the story  
of love

How it is and the happiness in it baby  
We'll combine our thoughts and together  
we're gonna travel to the fountain of  
loveliness

I will never, ever leave you alone

To wonder as we go on

Our love it will grow much stronger,  
stronger

Don't you wanna go up the ladder to  
the roof

Where we can see heaven much better

Go up the ladder to the roof

Where we can be closer to heaven

Up there, up there, up there come on  
and walk

We're gonna talk, we're gonna sing.

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## •LOVE OR LET ME BE LONELY

(As recorded by Friends of Distinction/  
RCA)

C.SKIP SCARBOROUGH

JERRY PETERS

ANITA POREE

Love or let me be lonely

Part time love I can find any day

So don't defy mother nature's way please  
Make it mine, a love for to stay.

I can live without love

If I wanted to in this lonely room

But I don't want to so I leave it up to  
you

To wash away my gloom.

Oh, oh, oh

Do doo, do doo, do doo, do doo

You will or either you won't now

It's up to you I've had my say

So truly love do love me completely  
Hey come on, come on come my

way

(repeat chorus).

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## •GOTTA GET BACK TO YOU

(As recorded by Tommy James & The  
Shondells/Roulette)

TOMMY JAMES

BOB KING

Fortunata woman, you know I wanted to  
fly

Make it by myself alone

Now I'm lookin' for a man with a silver  
dollar shoeshine

I gotta get a way back home.

Listen to me woman, now can't you hear  
me callin'

I've got a lot of love to do

Don't you know I'm gonna cry some  
I know I'm gonna die some

I gotta get back to you.

Gotta get back to you

Gotta get back

Gotta get back

Gotta get

Gotta get back to you

Gotta get back

Gotta get back

Gotta get

Gotta get back to you.

Fortunata woman, the monkey man's dead  
And the junkie didn't get too far

But I'm singin' my song

Cause I got my head and my bed and  
my red guitar

I'm a-rollin' down the highway

Now don't you get in my way

Mister I'm a-comin' through

Well I know I'm gonna cry some

You know I'm gonna die some

I gotta get back to you.

Gotta get back

Gotta get back

Gotta get

Gotta get back to you.

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## •TO THE OTHER WOMAN (I'm The Other Woman)

(As recorded by Doris Duke/Canyon)

JERRY WILLIAMS, JR.

GARY BONDS

My friends all ask me

If I know the real you

I say yes, I know my man and all  
about his other woman

So to me that's nothing new

And they say please don't get offended

That they're only trying to help me

So I won't mess up my life

But they don't know to the other woman

I'm the other woman

And the other woman, is his wife.

Everybody calls me stupid, for playing  
second fiddle

At least I know I'm number two

But all you so called friends with your  
supposedly single men

Tell me what number are you?

If there's back stabbing being done

Then I'm the guilty one

For she has no reason, or the knife

'Cause to the other woman, I'm the other  
woman

And the other woman is his wife.

I'm gonna try and keep this man in  
every way I can

'Cause he means the world to me

But I won't be his degradation and come  
between his obligations to his wife and  
family

'Cause one day the door will close, and I  
won't see him anymore

But like the old folks say that's life

To him I'll just have been the other wo-  
man, and the other woman will always  
be his wife.

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right Management, 10 East 44th Street,  
New York, N.Y.

## •THE BELLS

(As recorded by the Originals/Soul)

GAYE

GAYE

STOVER

BRISTOL

I'll never hear the bells if you leave me

I'll never hear the bells

I'll never hear the bells if you leave me

I'll never hear the bells.

Do you hear what I hear

When your lips are kissing mine

Do you hear the bells honey

Do you hear them ringing

When I'm kissing you baby

What do I have to do to make you feel  
the tingling too

Can't you hear the bells honey

Say it's just as good to you as it is to me

I hear the bells

I hear the bells

Oh ringing in my ears

Oh saying do you love me, do you love

me, do you love me, do you love me

Like I love you oh baby.

True love and joy and faith and all my  
strength I'll give to you darling

My love is yours exclusively to enjoy  
anyway you want to

One thing I want you to remember if you

ever leave me I believe I'll go insane

Darling, I'll never hear the bells again

No no no no no

Oh baby don't leave me, don't leave  
me baby.

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# PARADE OF SONG HITS

## •YOU NEED LOVE LIKE I DO (Don't You)

(As recorded by Gladys Knight & The Pips/Soul)

**NORMAN WHITFIELD**

**BARRETT STRONG**

Well, well, well, well  
Seems like it was only yesterday  
When my mama told me don't fall in love  
with the first guy that comes your way  
He was handsome and nice  
But I took her advice and passed him by  
Years have passed and don't look like  
love's gonna give me a second try  
Boy the look on your face tells me you  
understand  
Could it be your lovelife's like mine  
Needs a helping hand well, well  
You need love like I do (don't you).

Boy I can tell by the way you look when  
I'm looking at you  
I know it ain't fit and proper for a girl  
to talk this way  
But I can't cope with this loneliness not  
one more doggone day  
Everyday has been an uphill climb  
Keeping my hopes a-float  
Judging from your silence boy you must  
be in the same boat

Ain't it true now  
You need love like I do (don't you)  
Boy I can tell by the way you look when  
I'm looking at you  
Well, well, well you need love like I do  
(don't you).

Boy it seems like I'm looking in the  
mirror when I'm looking at you  
I can't begin to tell the many nights I  
sit home lonely  
Come on and tell me boy has it ever hap-  
pened to you  
Boy I'm gonna tell you something and  
believe me it ain't no joke  
My lovelife is just like a sinking boat  
I can understand a person being without  
money

But there sh' ain't no reason for a person  
to be without love  
Listen to me now I'm a girl and you're  
a guy

So come on let's give love a try  
Tell me lil' boy you need love like I do  
(don't you)

I can tell by the way you look when I'm  
looking at you

Boy finding true love is a dream that  
everyone wants to come true

Boy can't you see it's up to us to make  
this dream come true oh.

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pany, Inc.

## •SATISFY MY HUNGER

(As recorded by Peaches & Herb/Date)  
**DON THOMAS**  
**DON MARCHAND**

You gotta fill my cup  
Till it's over flowin' with your love  
To make me strong enough and carry  
me over  
'Cause life is rough  
My lips can almost taste the sweetness of  
your kiss  
And your sighing fills my soul with the  
nourishment I miss.

Satisfy my hunger, satisfy my soul  
Satisfy my hunger, make me whole  
Satisfy my hunger, satisfy my soul  
Satisfy my hunger, make me whole.

You gotta butter me up to keep me going  
When things get tough  
And turn my heartbeat up  
Till my fire's glowin' from your touch.

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## •FOR THE LOVE OF HIM

(As recorded by Bobbi Martin/United Artists)

**B. MARTIN**

**A. MORTIMER**

When he opens the door says I'm home  
Beware of the look in his eyes  
They tell you the mood he's in  
What kind of day it's been  
For the love of him  
Make it your reason for living  
Give all the love you can give him  
All the love you can.

There'll be little things he forgets to do  
Have you told him today I love you  
When he reaches out be there  
Show him that someone cares, he's a  
If you take him into your arms  
For the love of him  
Make it your reason for living  
Give all the love you can give him  
All the love you can.

For the times when he won't say a word  
And you wonder if there's something you  
said

The gentle touch of your hands  
Tell him you understand  
For the love of him  
Make it your reason for living  
Give all the love you can give him  
All the love you can.

Man and a man have to try  
Let him run, let him fall, let him cry  
His world won't fall apart  
Show him that someone cares, he's a  
If you take him into your arms  
For the love of him

Make it your reason for living  
Give all the love you can give him  
All the love you can.

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## •WOODSTOCK

(As recorded by Crosby, Still & Nash/  
Atlantic)

**JONI MITCHELL**

I came upon a child of God  
He was walking along the road and I  
asked him

"Where are you going"

This he told me I'm going on down to  
Yasgurs farm

Gonna join a rock and roll band  
I'm gonna camp out on the land and  
try 'n' get my soul free

We are stardust, we are golden  
And we got to get ourselves back to the  
garden.

Caught in the devil's bargain  
And we got to get ourselves back in  
the garden.

Then can I walk beside  
I have come here to lose the smog  
And I feel to be a cog in something  
twining  
Maybe it is just the time of year  
Or maybe it's the time of man  
I don't know who I am  
But life is for learning,  
(Repeat chorus).

By the time we got to Woodstock  
We were half a million strong  
And everywhere was song and  
celebration  
And I dreamed I saw the farmers riding  
shotgun in the sky  
Turning into butterflies above our  
nation.

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ing Corp., 55 Liberty St., New York.

## •LET IT BE

(As recorded by the Beatles/Apple)

**JOHN LENNON**

**PAUL MCCARTNEY**

When I find myself in times of trouble  
Mother Mary comes to me  
Speaking words of wisdom, let it be  
And in my hour of darkness she is  
standing right in front of me  
Speaking words of wisdom, let it be  
Let it be, let it be, let it be, let it be  
Whisper words of wisdom, let it be.

And when the broken hearted people  
Living in the world agree  
There will be an answer, let it be  
For though they may be parted  
There is still a chance that they will see  
There will be an answer, let it be  
Let it be, let it be, let it be, let it be  
Yeah, there will be an answer, let it be.

Let it be, let it be, let it be, let it be  
Whisper words of wisdom, let it be  
And when the night is cloudy  
There is still a light that shines on me  
Shine until tomorrow, let it be  
I wake up to the sound of music  
Mother Mary comes to me  
Speaking words of wisdom, let it be  
Let it be, let it be, let it be, let it be  
There will be an answer, let it be  
Let it be, let it be, let it be, let it be  
Let it be whisper words of wisdom, let  
it be.

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# PARADE OF SONG HITS

## •THE RAPPER

(As recorded by Jaggerz/Kama Sutra)  
DON IRIS

Hey girl I'll bet you there's someone out  
to get you  
You'll find him anywhere on a bus in a  
bar in a grocery store  
He'll say "Excuse me haven't I seen you  
somewhere before?"  
Rap-a-rap-a-rap  
They call him the rapper  
Rap, rap, rap you know what he's after.

So he starts his rappin'  
Hopin' something will happen  
He'll say he needs you, a companion,  
a girl he can talk to  
He's made up his mind  
He needs someone to sock it to

Rap-a-rap-a-rap  
They call him the rapper  
Rap, rap, rap you know what he's after.

He's made an impression  
So he makes a suggestion  
"Come up to my place for some coffee,  
tea or me."  
He's got you where he wants you  
Girl you better face reality  
Rap-a-rap-a-rap  
They call him the rapper  
Rap, rap, rap you know what he's after  
Rap, rap, rap they call him the rapper.

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## •FUNNIEST THING

(As recorded by Dennis Yost & The  
Classics IV/Imperial)

B. BUIE  
J. COBB

You should have seen that innocent look  
on her face  
As he held her close and rumpled her  
hair out of place  
You should have heard her calling him  
baby  
Leading him on, driving him crazy ooh  
It was the funniest thing  
When she introduced me to her new lover  
I thought to myself that soon he'll  
discover ooh  
She does the funniest things.

As they walk away I couldn't help  
wondering why such funny things make  
me cry  
Oh I thought that I could make it without  
her maybe I could but there's some-  
thing about her ooh  
It's the funniest thing.  
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## •INSTANT KARMA

(As recorded by John Ono Lennon  
with the Plastic Ono Band/Apple)  
LENNON

Instant karma gonna get you  
Gonna knock you right on the head  
You better get yourself together  
Pretty soon you're gonna be dead  
What in the world you thinkin' of  
Laughing in the face of love  
What on earth you tryin' to do  
It's up to you, yeah you.

Instant karma gonna get you  
Gonna look you right in the face  
Better get yourself together, darling  
Join the human race  
How in the world you gonna see  
Laughing at fools like me  
Who on earth do you think you are  
A super star, well right you are  
Well we all shine on  
Like the moon and the stars and  
the sun  
Well we all shine on  
Everyone come on.

Instant karma gonna get you  
Gonna knock you off your feet  
Better recognize your brothers

Everyone you meet  
Why in the world are we here  
Surely not to live in pain and fear  
Why on earth are you there  
When you're everywhere  
Gonna get your share

Well we all shine on  
Like the moon and the stars and  
the sun  
Yeah we all shine  
Come on and on and on  
Yeah, yeah, all right  
Ah ha well we all shine on  
Like the moon and the stars and  
the sun  
Yeah we all shine on  
On and on and on and on

Well we all shine on  
Like the moon and the stars and  
the sun  
Well we all shine on  
Like the moon and the stars and  
the sun.

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## •CALL ME

(As recorded by Aretha Franklin/  
Atlantic)

ARETHA FRANKLIN

I love you, and I love you and I love  
you too  
Baby will you call me the minute you  
get there  
Hey baby, I love you, and I love you,  
and I love you too  
Baby will you call me the moment you  
get there yeah  
Yeah, baby, my dearest, my dearest of  
all darlings  
I know, I know, I know, I know we've  
got the part  
Baby, baby, baby, baby, baby  
It really don't hurt me that bad yeah  
Because you are taking me with you  
And I'm keeping you right here in my  
arms.

It's all because I love you, I love you,  
and I love you, I love you too  
Baby will you call me the moment you  
get there  
Baby will you do that, will you do that  
for me now  
Oh call me, call me now, call me the min-  
ute, second that you get there  
Baby, baby, baby call me the second  
you get there  
Cause I love you, etc., etc., etc.

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# PARADE OF SONG HITS

## ●CAPTURE THE MOMENT

(As recorded by Jay and the Americans/United Artists)

**RICHARD REICHEG  
KENNY VANCE  
MARTIN KUPERSMITH**

If you're the kind who grooves behind  
the special feeling that love can  
bring  
Let's have a thing and while we're one  
We'll let our fun run as far as we want  
it to  
And when it's through.

Capture the moment  
The joyful explosion that we just shared  
Don't let it die  
Keep it living inside so it's always there  
Once you get the feeling baby  
Never let it stop  
Once you get the feeling baby  
Never let it stop, ah.

A memory well it should be  
A loving keep sake that you can find  
In the pocket of your mind  
And when you cry just reach inside  
and it would love to make love to you  
Here's what to do  
(repeat chorus)

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## ●LOVE GROWS (Where My Rosemary Goes)

(As recorded by Edison Lighthouse/Bell)

**TONY MACAULAY  
BARRY MASON**

She ain't got money her clothes are kinda  
funny  
Her hair is kinda wild and free  
Oh but love grows where my Rosemary  
goes and nobody knows like me  
She talks kinda lazy, people say she's crazy  
And her life's a mystery

Oh but love grows where my Rosemary  
goes and nobody knows like me  
There's something about her hand holding  
mine

It's a feeling that's fine  
And I've just got to say  
Hey she's really got a magical spell  
And it's working so well  
That I can't get away  
I'm a lucky fella and I just gotta tell  
her that I, I love her endlessly  
Because love grows where my Rosemary  
goes and nobody knows like me.

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## ●RUN, SALLY, RUN

(As recorded by the Cuff Links/Decca)

**PAUL VANCE  
LEE POCKRISS**

Run Sally run, gotta pull your mind  
together  
Run Sally run, runaway  
Run Sally run, no one ever cared about  
you  
Run Sally run, runaway today  
Gotta find understanding, gotta find love  
somewhere  
Gotta find someone who will show they  
really care  
Run Sally run, maybe you can find  
the answer  
Maybe you can find the place for you  
So run Sally run, run Sally run  
Run Sally run until you do.

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## ●SLOW DOWN

(As recorded by Crow)

**LARRY WILLIAMS**

Well come on pretty baby won't you walk  
with me  
Come on pretty baby won't you talk  
with me  
Come on pretty baby give me one more  
chance  
Try to save our romance  
Slow down, baby now you're movin' way  
too fast  
You gotta give me little lovin', give me  
little lovin'  
Ow if you want our love to last.

Well, I used to walk you home baby  
after school  
Carry your books home too  
But now you got a boyfriend on down  
the street  
Baby what you tryin' to do  
Slow down, baby now you're movin' way  
too fast  
You gotta give me little lovin', give me  
little lovin'  
Brr if you want our love to last.

Well, you know that I love you, tell the  
world I do  
Come on pretty baby why can't you be  
true  
I need your lovin' baby oh so bad  
The best little woman I ever had  
Slow down, baby now you're movin' way  
too fast  
You gotta give me little lovin', give me  
little lovin'  
If you want our love to last.

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## ●LONG LONESOME HIGHWAY

(As recorded by Michael Parks/  
MGM)  
**HENDRICKS**

Going down that long lonesome highway  
Bound for the mountains and the plains  
Sure ain't nothing here gonna tie me  
And I got some friends I'd like to see  
One of these days I'm gonna settle down  
But till I do I won't be hanging round  
Going down that long lonesome highway  
Gonna live life my way.

One of these days I'm gonna settle down  
But till I do I won't be hanging round  
Going down that long lonesome highway  
Gonna live life my way  
Yes I'm going down that lonesome highway  
Gonna live life my way.

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## ●LET'S GIVE ADAM AND EVE ANOTHER CHANCE

(As recorded by Gary Puckett & The  
Union Gap/Columbia)

**RED WEST  
RICHARD MAINEGRA**

He raised His hand and said they'll need  
a place to stand  
And created what we now call the land  
He raised His hand and said they'll need  
a place to fly  
And created what we now call the sky  
And He gave life to a man and woman  
and said the rest is in your hands.

So many years have passed since these  
two people loved  
Three billion represent the children of their  
love  
And too many tears have fallen from the  
eyes of the people for whom His son  
has died

Let's give Adam and Eve another chance  
to bring their children back together  
Let's give Adam and Eve another chance  
to show us how to love one another.

When He created all the beauty that we see  
I know He had in mind a better life for  
you and me

But as we grow stronger, more people  
hunger  
Just for the right to be free  
(Repeat chorus).

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"Guitar playing isn't a job to me, it's my main number one thing." This is twenty-three year old Harvey Mandel speaking, who plays guitar as if his life depended on it.

A slight young man with a reddish-brown shock of hair and heavy sideburns, Mandel has paid his dues in the truest sense of the word. He's done the whole bit, from the garish nightclubs on Chicago's Rush Street area to the funky little blues rooms on the city's South and West sides to the hipper ballrooms in San Francisco and Los Angeles. Unlike other performers who put down their early struggling years, Harvey feels that it was the best training he could have had.

Listening to him play, you can readily tell that when it comes to the guitar, he knows where it's at: "The guitar is my life, and that's the way it is." The newest member of Canned Heat, he has played along with the best musicians in the business. With Buddy Guy, Otis Rush, Junior Wells, Howlin' Wolf, Charlie Musselwhite and Barry Goldberg.

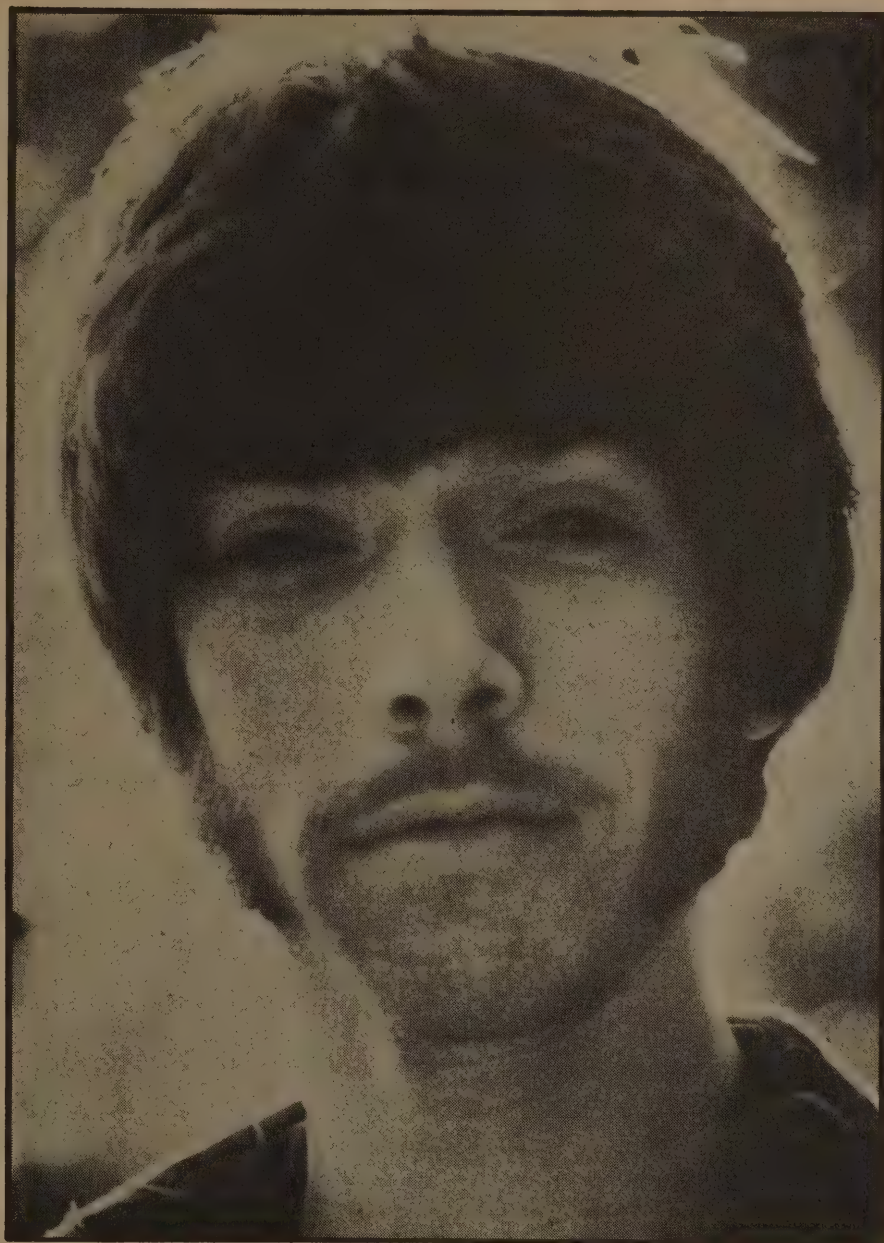
One of Harvey's most important contacts was Sammy Fender, who presently has one of the top rhythm and blues bands in the city of Chicago. "I first met Sammy at Magoos, an r&b club on Broadway, and was super-fascinated by listening to him," says Harvey. "We really hit it off well. He was playing with a group at the time, and I told him I needed a bass. We began working Twist City on Madison Street, always Sammy and me, working with different people behind us. That's where I really learned to play."

It's also where Harvey got into a blues bag. From there he started gigging in all the clubs where the great bluesmen worked, until he was featured in the Barry Goldberg Blues Band. This was followed by long hours, hard work, making a little bread, but really not getting anywhere.

After a while, Harvey and Charlie Musselwhite and members of a group he was playing with at the time split Chicago and headed for the fertile rock fields of San Francisco. Eventually he went on his own, doing gigs with top Los Angeles and San Francisco acts, making a name for himself as one of the top guitarists on the current scene.

When Henry Vestine, guitarist with Canned Heat, left the group last year, Skip Taylor, Heat's manager, lost no time in asking Harvey to join them. Rather than commit himself immediately,

## *New Canned Heat:*



*When Henry Vestine left the group they asked Harvey Mandel to join. Rather than commit himself immediately, he said he would work with the group for a while. . .*

# **HARVEY MANDEL**

Harvey said he would work out with the group for a while, to see if he was right for them and vice versa.

The famed Woodstock Festival gave them all the answer they were looking

for. Canned Heat, with Harvey on guitar, literally tore the place apart, and the enthusiastic audience couldn't get enough of them or him. □ Doug Thompson



***The Sun And The Moon  
Light Up The Sky  
BUT JOSHUA - -***



*The entire stage explodes with supernatural color courtesy of Joshua.*



Like The Empire State Building and the Statue of Liberty, The Joshua Light Show has become a thing to see in New York City. A pulsating, mind entertaining screen of light, color, words, and images, The Joshua Light Show is the light extravaganza to anyone who has ever attended a concert at the Fillmore East.

But to Josh White and the light specialists he has assembled to create his particular form of transitory art, the light show is something more than the backdrop for the next rock group that steps onstage.

HP: We're talking to Joshua White and Bill Schwartzbach of the Joshua Light Show. Joshua for the benefit of anyone who would want to describe it, what is a light show?

JOSHUA: Well there's all kinds of light shows. There's ah...well it started originally anything that blinked or flashed was called a light show. Nowadays the light show has become more respectable in the sense that it's not something necessarily designed to blow your mind as much as provide a very important visual experience to what is basically a concert, or musical experience.

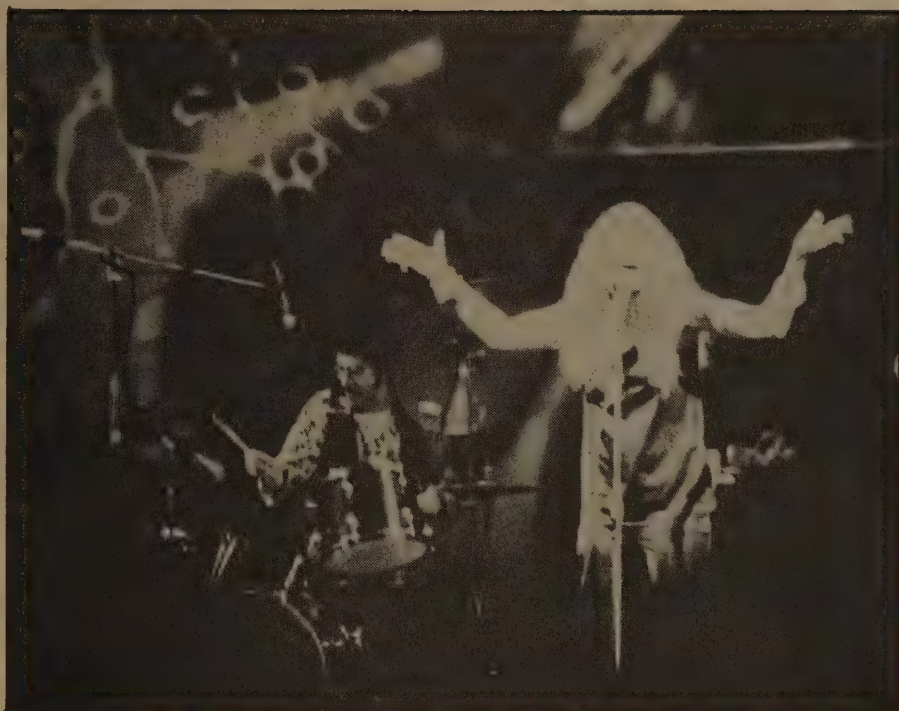
So, at the Fillmore for example, we work behind the groups on an enormous screen and we just create abstract patterns and specific images which relate in some way to the music. But it's mostly in the mind of the viewer.

HP: In terms of light show as art and because of the fact that the Joshua Light Show is probably the best known....what are your feelings about what's happened between the time that you put up your screen and showed your first slide and now in terms of the way people have reacted, have made it into an art form, and an argument.

JOSHUA: Well, art form yes. The only difference is it's a performing art form. And we take ourselves seriously as performers rather than as artists who are using rock music as an inspiration to create great art.

What we do has an enormous lack of permanence unlike music and so even though there is a company that makes film cartridges of our stuff, we really don't consider that a great achievement. We enjoy it, it's fine and everything. But you can not take what we do and synthesize it into something smaller. That's why we exist right now. Someday the technology will catch up and then we'll be able to have light shows the same way you can go out and buy records. But right now light shows I would guess are at the same stage technically as the old discs or cylinders that Edison used to produce. They're just very, very limited unless you're really there. And when you're there that's when we serve you best.

HP: Bill, can you describe some of the machines that are part of a light show now. I'm sure that everybody thinks in terms of



*Janis Joplin is backed up by an even bigger Janis Joplin as Joshua uses closed circuit television projection as one of his light show mediums.*



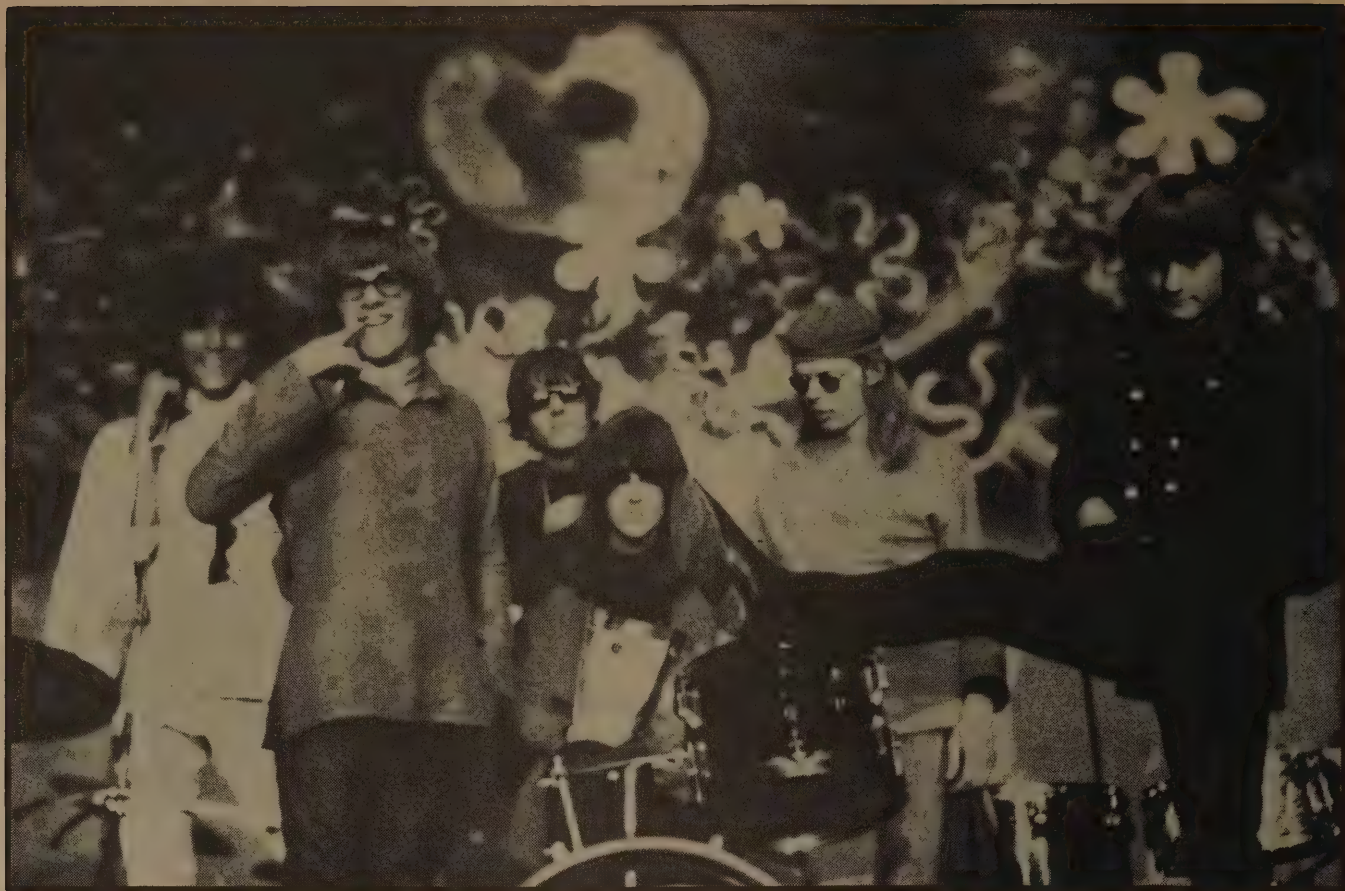
*The Joshua Light Show: clockwise from the left are William Schwarzbach, Jane Rixmann, Ken Richman, Thomas Shoesmith, Cecily Hoyt, and the man himself Joshua White. Photograph by Amalie Rothschild.*

slide projectors and I'm sure that it has gotten well past that.

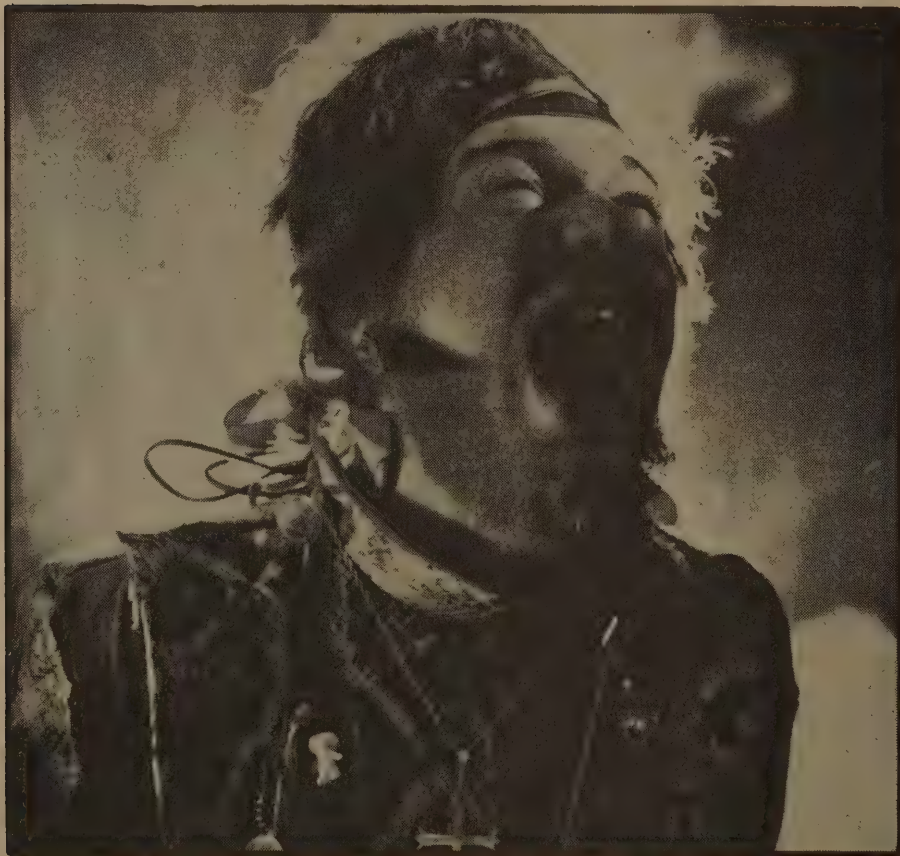
BILL: Yeah, there's sort of a basic format

that most light shows tend to use. They'll have a small number of slide projects, and then they'll also have overhead projectors





*Jefferson Airplane pose for a family photograph in front of Glen McKay's Lightworks which they use on all their shows.*



*Doctor John, like Brown, employs lighting effects as life style.*

for liquids and stuff like that and then they'll also have film projectors and strobe. And these generally constitute the backbone of most light shows.

From that point on is to take these basic machines that are available off the shelf, very straight forward sort of information presentation type thing, and extrapolate these machines. Make them as whimsical and as interpretive as a good lead guitar. Take the machine and either technically, in a physical or electrical sense, or just through imaginative use, transform the machine, its function, what it does, into something that's beyond its original design.

And this can be a very simple, basic thing like shaking a plateful of water in a beam just to modulate it or running your fingers through a beam to a whole involved electro-mechanical thing that hops and jumps, and does all sorts of tremendous things.

But the idea is to take these basic materials and just continue to explore. You have to see what's out there. That's sort of where our technical end is at right now, it's just an exploration type thing. It's more of an inventiveness. As we get the new techniques and new processes down pat a little bit then and sort of just recently as a matter of fact, then we can





*Terry Reid rocks it with a typically sensational Joshua backdrop.*

start to take them seriously as interim working tools and begin to think about this thing in terms of art or something more serious but we had to at first go through a phase of developing tools. Now we have some tools and we're building more. But now that we have some tools that have an adeptness to them, now we can start to really explore what's on the screen out there. That's where we're at technically.

HP: Freaking the machines out but basically building your tools from zero on up.

BILL: A rough analogy is that it would be like a group trying to do something electronic twenty years ago ... it touches on many fields and one of the main fields is the technical because you can't walk into a dime store and say, "Give me a performance overhead or whatever." And there also are no books available, the whole area is a very inventive, exploratory one because it's brand new. There are no standard techniques for mixing a show, for determining what type of show relates best to a performance situation as opposed to a gallery situation.

So a lot of the things we do are experiments either technically or in technique

or in approach to probe different areas and just to see what forms of a light show, or what related forms, are convenient, what are economically successful, what are aesthetically pleasing and as we evaluate different techniques and different forms then we pick up some, perfect them a little bit, become proficient in them and put them on the market to bring money in for more exploration and so on.

HP: Now the human element of this entire thing ... I think what you've done in terms of light show is to combine the technique, machine into a human situation and be able to apply it to a very emotional, music situation. Is there a problem with automation, is there a problem of keeping this on a human level?

JOSHUA: Yes, the problem basically is that people approach light shows as the art form of the computer age and unfortunately it isn't quite that, at least not yet. And so everybody approaches light shows today from the approach of programming, marvelous control systems, things that make strobes go off every time the drummer hits a certain type of rhythm. We really don't care too much about that.

Our objective is to make our equipment which is just common equipment modified slightly, to make the equipment as flexible as possible so that we can simply interpret. And the human element is us. Without us our equipment doesn't mean a thing. Other light shows can come in and use things that we've made, stuff that Bill's designed for example, and it will produce light for them. But it will not make the light do what we make the light do because we are us and what they do is what they do.

HP: How many people involved in the actual performance-execution of a light show?

JOSHUA: Six.

HP: How much preparation in order to execute?

JOSHUA: Technical preparation at the Fillmore is minimal because we're there all the time. We like to have at least four hours to set up, get it all going, there's nothing special about it.

HP: Very often when I see the Joshua Light Show combined with the performance of a rock group, I get the feeling that you've been listening to the record. Is there any preparation in terms of the music, of listening to the music of an artist. Like when the Kinks came in recently, did you listen to their





*Besides using light shows Arthur Brown was one of the first rock artists to capitalize on the magic of the visual with his macabre act.*

new album?

**JOSHUA:** No. The idea for us is simply to be aware of their music. The Kinks well at least from their performance in New York, we were interested primarily that evening in the Bonzo Dog Band. Because aside from the fact that they are one of my favorite groups in the whole world, they are highly unpredictable and we didn't want to do anything that would detract from their act. At the same time if we could heighten it or make it more amusing in some way we wanted to, so we were very sensitive about how we handled them and the other

act, Spirit, we listened to the record simply to find out what they were into at the moment, which has gotten to be more jazzy, and just to be aware. But usually one person listens and very often we'll go into a weekend with absolutely no idea.

Like when we have a blues weekend. I mean blues are blues and it's just not gonna change. I'll never listen to a Johnny Winter record before I do a Johnny Winter concert because I know he's gonna sound like blues and it's gonna begin one way and end another way and I know that we have a very limited range of subject matter and a very

limited range of material that we have to deal with. So I would say that we don't really rehearse to any degree.

**HP:** Now, you've got an act, right? And your act is a basic thing which may or may not vary from weekend to weekend. Do you come up with tricks? Like a lead guitarist might sit down and come up with a really catchy riff for his next single....Because you know your equipment and you know what you can do. Because you're proficient in your craft, what type of things, little trick things come up?

*(continued on page 57)*



# WHAT ABOUT A LIGHT SHOW

*Say you want to have a light show at home but you don't want to heat the living room up to five hundred degrees....what should you do, should you go out and buy a little light box that flashes on and off, or build one? Just what should you do. —Hit Parader put that question to Bill and Joshua of The Joshua Light Show and got a pretty surprising answer.*

**Y**our own light show depends very heavily on who you are because some people are into doing things one way and other people are into doing things another way. If I was going to turn a friend on to all the light show techniques and I was going to make a Christmas package say, to turn him on, and I wanted a cheap thing he could just amuse himself with in his own home to get into it, what I would do is this; I would get about ten or fifteen basic, very simple, uncomplicated little things that are just nice in and of themselves: colored light bulbs, maybe a little wall dimmer, I would get just a few little trinkets such as a little display motor, a little tiny one that has a revolving plate. On the plate you could put broken mirror surfaces or metalized acetate or mylar. And maybe a little tin foil. A couple of light blubs, preferably one that had a beam, like a little, baby pin spot or just a little flood light. And some jell, colored jell from a theatrical supply house.

And this would come to between five and twenty dollars depending upon what you wanted to spend on it. And then just proceed to make little constructions that look pretty in and of themselves. Little mobiles, projected against the white portion of the wall. Various experiments would be the first thing I would do because from experience the best way to find out about light show material and sort of im-

age generation type things is to start at the simplest level possible because almost everything having to do with light and machines and projectors are all capable, in one way or another, of producing something very fine. So the idea is to, if they're all equally valuable this various components, is to get very simple ones. It's cheap and you have much more flexibility 'cause you can go out and buy another colored light bulb for eighty-five cents but you can't buy a whole complicated system for anything short of something you can't afford.

So get into these little simple things and just play around with them. If you're a theoretically oriented sort of person just think of it from a very conceptual, primitive sort of view where you just put little concepts together. If you're just tinkering, just tinker and put them together. If you're an artist then build them into the form of a montage or whatever you wish. Explore it in your own area. But try to avoid pre-supposing too terribly much what it is you're after because it is a new area you don't know and nobody else knows. So go through the area that's the easiest to get to, something very simple, very cheap. And you'll have results that are just as good, on the average, as an investment of a lot of time and a lot of money.

*(continued on page 60)*



# BUILDING A LIGHT BOX

**B**uilding a frosted glass fronted wooden light box that blinks on and off in bright glowing colors at random is not as difficult as it might seem. The materials, including the box, will not cost you more than ten dollars and a little work. If you already have a wooden box, such as the record cubes that are sold in most major cities, the job will only take you a couple of hours and almost no cost at all.

The materials you will need are as follows:

Wooden box with no front or back.

Roll of aluminum foil

Black plastic electrical tape

Stapler and staples

A string of Christmas tree lights. *Not the twinkling kind but rather the large bulbed variety that blink on and off at random.* **MAKE SURE THAT ANY CHRISTMAS TREE LIGHTS THAT YOU BUY ARE UL APPROVED. ANYTHING OTHER THAN UL APPROVED MAY PROVE TO BE UNSAFE.**

A pane of frosted glass just smaller than the dimensions of the open front of your box. A glass cutter will cut this for you for about \$1.50. Be careful, the edges are sharp! Now you're ready to begin work on your light box. First study the illustrations. The first drawing (A) shows what the box should look like when it is finished. Begin work on a large table and start by getting the foil and stapler ready.

**STEP ONE:** Tack aluminum foil around the four inside walls of your light box as in illustration (B). Use the stapler but don't worry about the foil being smooth. Any and all crinkles in the foil will promote reflections that you'll want later on. Don't tack the foil right to the edges as you'll need the clearance at the front to place the frosted glass front in at a later point.

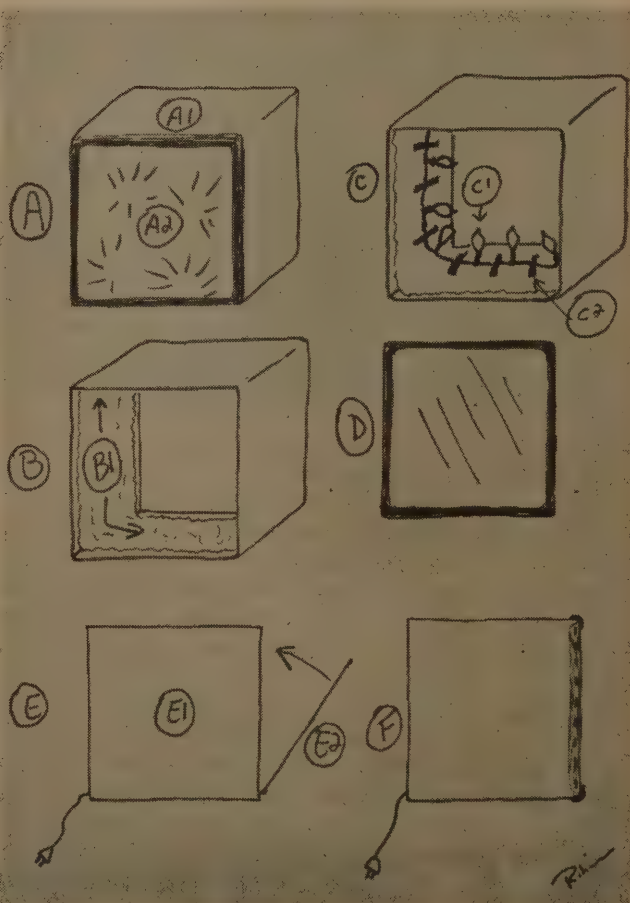
**STEP TWO:** Now you are ready to install the string of lights. Place the lights around in a circle with some lights taped with the electrical tape to each side of the four inside walls of the box. **DO NOT NAIL OR STAPLE** the wiring in place. Tape it there, it will hold just as well. Make sure that none of the bulbs are touching each other or are touching the foil. They should be pointing towards the center of the box. Make sure that the box is big enough so that each bulb has a place to itself where it won't overheat or touch anything. Illustration (C) shows this stage. Notice how each bulb is separate from the other (C1)

and how the wiring between the bulbs is taped into place (C2).

**STEP THREE:** Take your piece of frosted glass and tape all of the edges. The black portion of figure (D) is the tape.

**STEP FOUR:** Now the taped edged piece of frosted glass must be set into the front of the box. Like a picture in a frame. To hold the frosted glass in place (it should fit snugly already because of the tape binding around it's edges) you must tape from the edge of the box down over the already taped edges of the frosted glass as in illustration (A), (E), and (F). Thus the tape extends from the lip of the box onto the glass about a quarter of an inch, holding the glass in place.

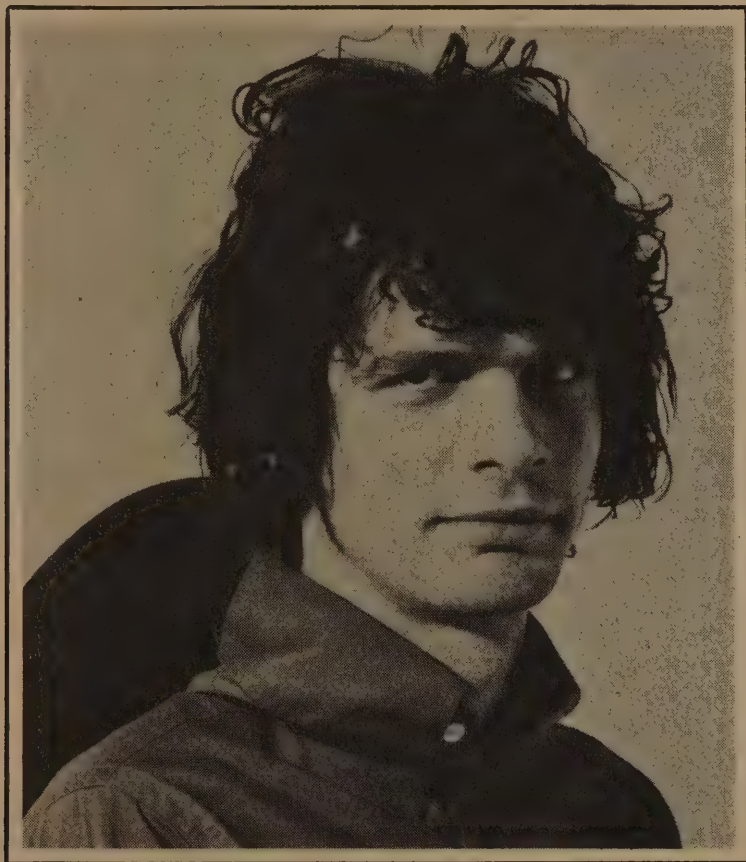
**STEP FIVE:** Plug in your light show and watch it go. Make sure that there is enough ventilation so that the bulbs don't overheat. If you want to you can install a small fan for air. *Don't close off the back of the box in any way.* □ Your magic light man Richard.





In the last issue of Hit Parader Al Kooper discussed the rock press, rock music, and rock people from his own inspired point of view. As the conversation came to a close the discussion had reached swamp music, the white soul music that has been getting superstar attention as George Harrison, Eric Clapton, John Lennon and other pop leaders come to appreciate it and its exponents: among them Bonnie and Delaney, Ronnie Hawkins, Lonnie Mack, and Joe South.

As the interview came to a close Al commented on the fact that Simon and Garfunkel, The Rolling Stones, and Jefferson Airplane could all sell out concert halls on the same weekend in the same city. "There is really room for everything," he observed winding up his statement by saying, "But there are trends that come and go. I don't know how long this horn thing is going to be around. ... I love Joe South, I have for years ... And Ronnie Hawkins ... Delaney and Bonnie are fabulous ... But you know, I've been listening to that all along. I'm sure a lot of people have. There'll be attention called to it now cause it's the bandwagon and that's groovy too. It's good music. It's good, honest, soul music. And that's healthy," he said. To which we replied: "That's the kind of music that's been missing in the last year to year and a half. Maybe because of San Francisco. I mean there are things the Jefferson Airplane can do to me but ..."



*"...there's soul in the strangest things."*

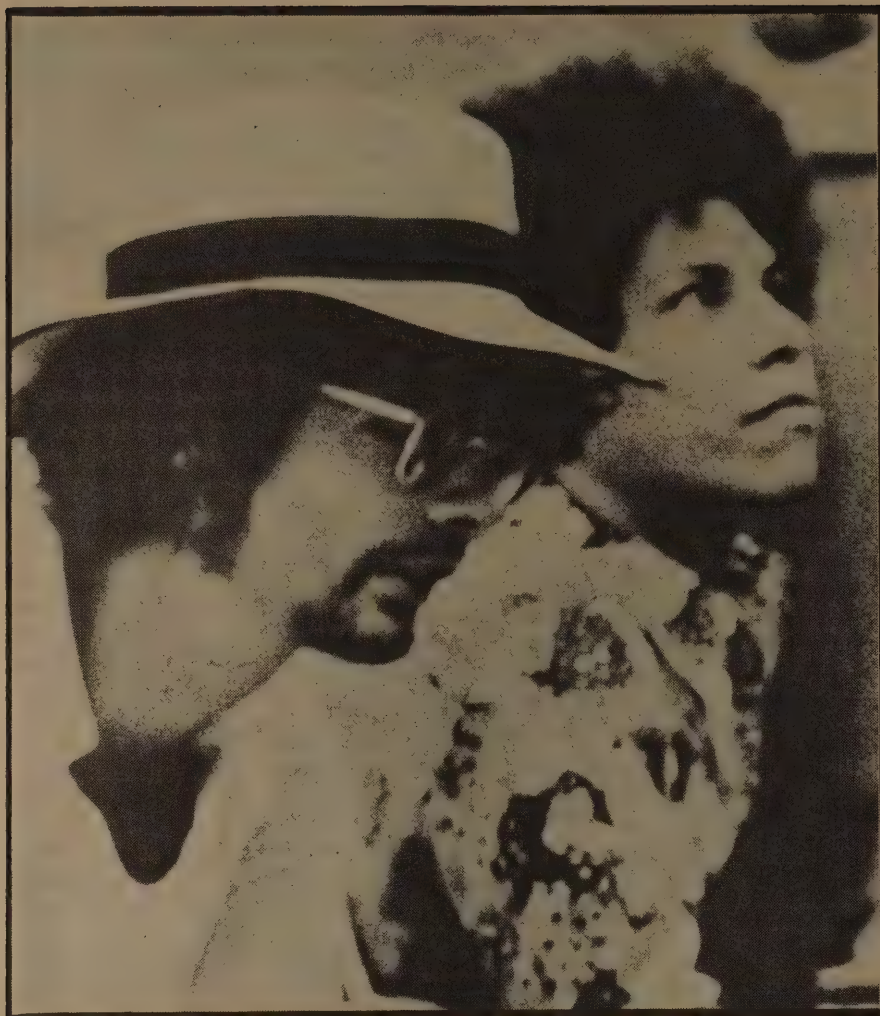
# THE AL KOOPER STORY

**Part 2**

**AL:** Well that's what Stax is all about. That's what Stax has always been about. I mean you can call it whatever you want but any music that Ronnie Hawkins is gonna put out and Joe South is gonna put out, Stax was putting out pretty much. You know, it was just a little blacker but it's all the same thing, it's all the same lyrics and it's all the same music and they've been on top of it and everybody's loved those records somewhere along the line.

**HP:** And there are people like Bert Berns and Jerry Ragavoy who have been writing and producing this kind of music for a long





Kooper with Shuggie Otis. "...here's a kid that's fifteen years old that's playing as good as anybody I ever heard. . . ."

time. Bert is dead now, but eventually it seems like people like Ragavoy have to get the attention they deserve.

**AL:** Ragavoy is an incredible person, he's made some of the greatest records that nobody's ever heard. I mean just fabulous records. There's a record called 'You Don't Know Nothin' About Love' by a guy named Carl Hall that's the greatest soul record I ever heard in my life that nothing ever happened to. I mean if I made that record I would just quit the business and get up at seven o'clock every morning and laugh and go back to sleep. Jerry has made incredible records that have influenced everybody. I cut his arrangement of 'Good Day Sunshine' with an act that I had and Janis had done 'Try A Little Bit Harder' which was his record of a year and a half ago and somebody's gonna do that Carl Hall tune, you know not as good as he did it, but he's a genius. Bert Berns was a genius. Bert met with a lot of success though. I mean his genius was realized in his lifetime.

**HP:** I happen to like the Van Morrison

album on Bang Records a whole lot. And a lot of people I know really like the Warner Brothers 'Astral Weeks' album a lot. And it seems to me that there's this essential difference in the way you approach liking music between those two albums. One is the band and it's a structured thing that has roots and come out of a blues thing. And the other is a very white, emotionally white, but still a very, very white thing. It's like Blood, Sweat, And Tears' horns as opposed to Otis Redding's horn lines.

**AL:** Well they're two different things of course. I mean there's soul in the strangest things. There's more soul on Nilsson's second album, 'Ariel Ballet', than there have been on a lot of black albums. There's a cat that I really admire. There's a really sweet cat.

**HP:** He's doing a nice thing for Randy Newman, which I think is just fantastic that somebody went out of their way a little to bring Randy Newman to everybody's attention.

**AL:** I've known Randy for a long time. We were both signed to the same publisher. And

have been aware of his work for a long time. I was never able to do any of his songs until I was with Blood, Sweat, And Tears and I did one and would have probably done a few more.

His writing went out of my grasp about two years ago. But what he wrote prior to that were very very interesting songs. He's very famous in England now, he always has been.

If anyone ever hears the demos that he makes it would be very hard for them to realize them as records. That's the hardest thing about Randy.

**HP:** He throws you off when you first hear him singing .... What about what you're doing now which is sort of being a co-hesive force, of finding things and bringing them together; in another sense of being a musician; and in another sense it's production. You were like the first rocker, or contemporary musician, to get into this end of it. Which I'm sure a lot of people found strange at the time.

**AL:** Well, I left Blood, Sweat, And Tears about a year before I had planned to. It just happened like that. The next thing I had planned to do was produce. Blood, Sweat, And Tears was to be my last band as far as it was in my head. And there I was; you know, a year early. You know, out of a job. I said, 'Well, I've got to do it now. And I'll just have to cram everything and learn as much as I can now.' I had been studying for about a year just with people I respected, John Simon and Brian Wilson and people like that just being with them and watching what they did and things like that. Just from my own recording experience, just keeping my eyes and ears open. And when I left Blood, Sweat, And Tears I said to Columbia, 'I'm going to produce now and you've been really good to us as an act and I'd just as soon do it here as opposed to go pounding the pavements finding a gig.' And I thought it was fifty-fifty, I didn't know if they were going to buy it or not because of the fact that I was in their eyes kind of a freak, not very business oriented.

And they did buy it. And I was real happy because it was a set up for people like me. More than just for me. You know when Jerry gets tired of like being in the Grateful Dead it will be a lot easier for him to walk into Reprise now and get a gig because Columbia gave me this gig. And all people like that you know. It was a real good thing. And it was important that I succeed for that reason. And not completely botched it all up.

And so it was a little harder than just being a producer. It was a thing for other people that I knew. It was important for them too, whether they knew it at that time or not.



**HP:** You've created that place, within the corporate structure, for the creative person.

**AL:** It's a full time job. I mean, I'm not oriented towards business at all. I don't know very much about business. I know even less about paper work. And that's hard because I snafued a lot of stuff that way and it's probably cost my artists here and there, from not knowing that you had to file this paper.

The first time I cut a single and I said, 'Okay.' And it wasn't out. 'Why isn't it out?', I went screaming up to the people and they said, 'Well you didn't file the single release form.' And so I learned about everything like that by not having things come out on time. Until I went through every possible situation, till I learned how to fill every paper. And I got it under control.

But ah, there aren't that many people....I mean it's a gargantuan task to produce somebody....and there aren't that many people I would go in and do. Even less because of the fact that I don't go out looking for it. When I was trying to do something, when I was first starting out, I went and banged somebody's door down. I didn't call for an appointment or anything. And those are the people I respect. Those are the people I want to hear. The people that don't call me for an appointment, the people that just come and bang the door down. And get in there.

Cause they're unusual .... they believe in their talent enough to have something together. And my thing initially was really nothing, just a couple of ideas, like the right note in the right place type thing. I didn't have anything concrete when I started. I just said, 'Well, I want to make it in this business and I don't know how I'm gonna do it or in what capacity but I want to do it.' And for a while I wanted to be famous. Until I met Dylan. I mean I'm real happy with the percentage of how well known I am now. I wouldn't want to be anymore well known than I am now cause I can still walk down the street and go to the movies and go to a bar, anything like that. I'm not looking to be famous, you know, like that kind of thing.

I'm only interested in music. I mean that's the only thing that interests me and my body, I mean just me as a person, Al Kooper, is just another instrument to play. To get that music out. That's all that I'm interested in.

**HP:** I want to ask your reaction to the reaction of a couple of things. What was your reaction to the reaction of the 'Super Session' things?

**AL:** One thing I learned a long time ago. I used to know Gene Pitney. We sort of

started out together. Or I was there the day he walked into the office, you know, and said, 'Here I am.' And I watched him and I knew he was a monster talent, you know at that time. And then he got famous. But I knew him. So I couldn't imagine how famous he was because I was so close to him. You know and the same thing happens with anybody that I've known. Like Paul Simon. I knew Paul Simon years and years ago. I don't really understand how famous he is. Until I see this or that.

The 'Super Session' thing was done purely out of selfishness. I mean I got the gig and I had nothing to do. So I called up Bloomfield and he had nothing to do so I said, 'Let's go in, here's a company that's willing to pay for us to go in and do nothing. You know just go in and play together and have a good time. Just like a jam session you know, we'll just go in and play.' And he said, 'Yeah, well, okay.' Cause we'd known each other for years but never really played. And that's all it was. I mean we just went in and played. And the concept was a jam session on record of two people who you knew who were out of work at the moment.

I cut the record and I said, 'There's some nice stuff on here.' You know just some jamming. People get a chance to hear Michael play better than they've ever heard him play on record which is important and valid and

then Steve Stills who was just known on the West Coast really, from the Buffalo Springfield thing. Then I said, 'Well, just a nice friendly, nice little thing.' And then it came out, and I never really thought about the sales when we did it, it was just done 'cause there was nothin' else to do at the time.

Then it sold bigger than anything I'd ever been connected with and when you don't care, and you're not so calculating, that's when something really true comes out. And that album was very true and the second one was even truer. The live album. And I've just gone in and done another with this fifteen year old kid that I found.

And the reason that I did that was because here's a kid that's fifteen years old that's playing as good as anybody I ever heard, that you'll never hear of. And if I can lend my name so that you can hear him, then that's why I went in and did that. Cause he's an incredible little kid. And now when his album comes out, his solo album comes out, he'll have much more of a shot than before.

I mean there's lots of reasons for doing them. But if they're done for financial reasons then it's a bust. Cause it's calculated. □

**Questions and comment by Richard Robinson.**  
Our thanks to Al Kooper for the time and energy.



*"And for a while I wanted to be famous. Until I met Dylan."*



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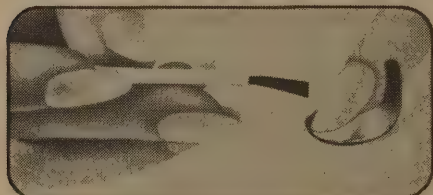
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To be honest, I haven't heard many platters that I want to chatter about this month. Moreover, I haven't heard one that I'd like to have head up the list, except Rockin' Foo. Rockin' Foo, like The Flamin' Groovies and Roxy before them, have been almost totally ignored in the onslaught of new rock and re-rocked rock that comes out every month in the name of the new music.

Personally, I'm not sure about Rockin' Foo. I like some of their first album, "Rockin' Foo" (Hobbit HB 5001), very much and some of it just doesn't stand up to a second listen. It begins well and then, rather than falling apart, it weakens to the point where I'm not interested, compelled to listen, or entertained by it anymore.



The start is a sort of introduction of the group's members and their failings as musicians. An inverse Sgt. Pepper's Lonely Hearts Club Band situation that is charming. Melodically, at this point, everything is very polite and catchy. From here to the end of the first side the group takes us through "Old Friend", "Familiar Places", "Gabby Ha-

yes' Waltz", "Kind Old Lady", "Stranger In The Attic". I don't mind meeting old friends the Rockin' Foo way but when I eventually arrive at "Stranger In The Attic" I don't really care anymore.

The whole album is a song in the Walt Whitman sense, a letter composed to all of us and sung by Wayne Erwin, Lester Brown, and Michael Racoon on their respective instruments. A fourth member has been added to the group, I understand, and perhaps a second album will tell whether Rockin' Foo's cobweb musical constructions will hold up under the pressure of the rock world.

Album series are always fun. Recently I've mentioned several including the First Generation series which I helped put together myself (that's even more fun). Now, thanks to Loren Coleman at Chess Records I have the first six releases in the Chess Vintage Series in my possession.

The albums are Little Walter, "Hate To See You Go"; Sonny Boy Williamson, "Bummer Road"; Elmore James and John Brim, "Whose Muddy Shoes"; Albert King and Otis Rush, "Door To Door"; Muddy Waters, "Sail On"; and Howlin' Wolf, "Evil". (Chess 1535 to 1540 respectively).

Each album is a labor of love, the man putting out the energy being T. T. Swan. The tracks come from Chess Records' vaults in Chichago and if this is what they found the first time they looked, I'm sure that the series will continue to get even better.

I don't want to tell you that you should know about the roots of rock and therefore should own the albums. I don't want you to think that to be hip you have to have them in your collection. Just get one or two,



and listen to why these men made it all happen. Judge them on their own merits rather than as men who influenced other men. I think you'll be surprised to see just how easy and rewarding it is to listen to and enjoy men like Waters, Wolf, King, and James as musicians and bluesmen extraordinary.

Eventually there will be thirty six albums in the Chess Vintage Series and I'm sure that each one will be a little masterpiece capable of giving those who are interested an insight into the men who made the blues.



Before leaving big city blues I must mention two new albums that may also be of interest to you. One is "Completely Well" (Bluesway BLS 6037) which is B. B. King's new album. Now for B. B. King fans I'm wasting my breath from here on in, either they've got the album or are going to get it. For the rest of us who occasionally listen to the master I'd like to point out that this album varies from some of his recent albums in that it is more arranged and orchestrated than has been the rule in some time (I still remember back to the big band album he did where he sang "Please Send Me Someone To Love", fantastic!)

The other blues album is "Blues Roots" (Poppy PYS 60,003) which contains material originally issued by Arhoolie Records. Playing on the album at one point or another are Big Mama Thornton, Alex Moore, Mercy Dee, Earl Hooker, Lowell Fulson, Fred McDowell, Jesse Fuller, Joe Turner, Lightnin' Hopkins, Mance Lipscomb, Clifton Chenier, and Bukka White among others. A very impressive album which will probably turn you on to what Chris Strachwitz has been up to with Arhoolie all these years. Nice cover on the lp by Milton Glaser.

To continue my good deeds I will now make all country and western fans and Buck Owens fans aware of Buck's new album, "The Buck Owens Show Big In Vegas" (Capitol ST 413). This album stacks up favorably to his "Live At Carnegie Hall" album of a few years

ago. Material included features "Together Again" and "Along Came Jones" and "We're Gonna Let The Good Times Roll". Must mention that there are other artists on the lp including Buddy Alan, Don Rich, The Hagers, and Susan Raye.

All of you who've been wondering what happened to Bonnie Dobson and Jean Ritchie wonder no more. Each has a new album out, "Bonnie Dobson" (RCA 4219) and "Clear Waters Remembered Jean Ritchie" (Sire SES 97014). By saying anymore about either of these albums I'd just cause trouble so on to the new Impressions' album.

"The Best Impressions" features new material by Curtis, Sam & Fred plus some older numbers that have been reorchestrated and rerecorded. Among my favorites are "Amen", "Gypsy Woman", and "Mighty Mighty". (Curtom CRS 8004).



To wind things up for this issue I should mention the new Quicksilver album, "Shady Grove" (Capitol SKAO 391) which is very nice indeed; the "Stars Of The 1969-1970 Memphis Country Blues Festival" (Sire SES 97015) which is nice to have; and "Canned Heat Vintage" (Janus JLS 3009) which is nice historically but not the kind of thing you'd want to play more than once. □ The editor.



## NASHVILLE BEAT

by Tex Clark



Tex Clark

Nashville has many stars coming in to do sessions, ELVIS PRESLEY, PERRY COMO, JOE TEX, JAMES BROWN, plus many Country great, there will also be some movies made here this year . . . For country music lovers, send \$3.00 to Cade Bros. Publications 2619 Balfour Ave. Bristol, Pa. 19007 for a one year subscription to Brite-Star Country Magazine . . . WIL BANK new recording artist has dee jay copies if you write him at 310 S. Academy St. Cary, N.C. . . .

THE CLOUDS have a new disk coming out, watch for it, if you are interested in booking the CLOUDS, contact Spencer Stein 1623 Kinsella, Belleville, Ill. 62221 they will draw, when others fail . . . JAMES BROWN making charts with his new album . . . Watch J.W.J. Records 217 Lincoln, Allegan, Mich. for the NEW DETROIT sound, they have a real sound with several new groups . . . WES SCOTT picking up personal in Ohio, and West Va. . . . Carol Wiggins to record again this summer . . . SALLY MARCUM has signed with Hubert Long booking agency in Nashville . . . JEANNIE DEE has a new disk out on NORTHLAND Records, they are looking for good talent, you can contact them at 124 Clover St. Holland, Mich. . . . BILLY ORR'S record of FLORIDA picking up in other states . . . A lot of Rock and Soul groups are coming to Nashville to record, if you are planning to record in Nashville see K-ARK records at 728 16th Ave. S. Nashville, or contact Brite Star Promotions 728 16th Ave. S. Nashville, Tenn. Phone (615) 244-4064, be sure to see Brite-Star's ad at the bottom of this page, for the best in promotion coverage.

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Here are two new pictures of new artists this month, that we feel are getting TOP chart action, and should be seen by their many fans, we will try and show you two more next month. Send all material for this column and records for review to TEX CLARK 728 16th Ave. S. Nashville, Tenn. 37203



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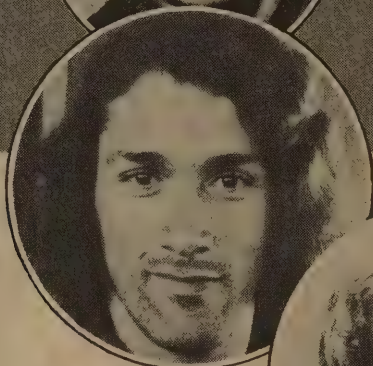
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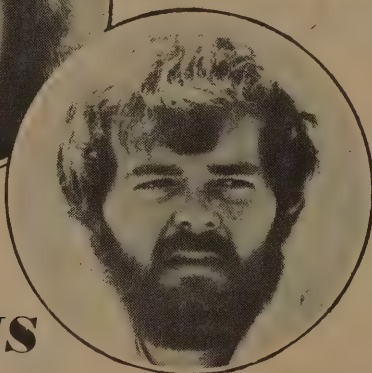
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Sept. Issue  
(On Sale in May)

# HIT PARADER



CHECKMATE BL-2 BLACK LIGHT KIT

W. M. I. Corporation announces a new product that electrifies, glows and lights the way to fantastic effects. Checkmate BL-2 Black Light kit has two separate units containing high intensity 12" black light bulbs. Includes "Luna Glo" fluorescent spray, which is invisible under normal light, but glows brightly under black light.

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Checkmate Black Light will light up sales as new products and displays get the "Glo that Goes". Stand-out shades of sprays and paints are available in 5.5 oz. cans of glowing Go-Go Yellow, Groovy Green, Wow Pink, Love Orange, Violent Violet, Wild Blue; 13 oz. cans of Invisible Electro-Glo spray — or, the psychedelic paint kit containing all six glow-in-the-light colors.

The entire double unit, containing two, 12" black lights, made completely portable by an attractive attache case, retails for under \$50.00.

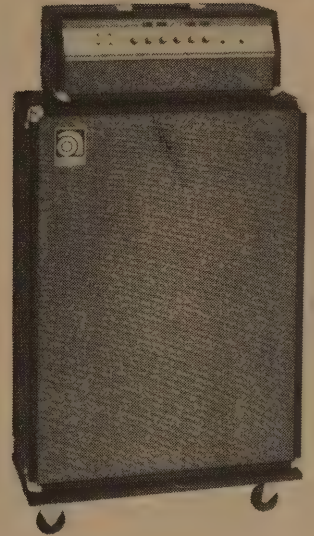




TWO NEW STEEL STRING FOLK GUITARS BY MERSON



NEW TRANSISTOR AMP SERIES FROM FENDER



B-25 and B-25B amplifiers.

The bottom of the B-25 universal amplifier is designed to be used with the guitar, bass or organ and is equipped with two 15" Jensen speakers as standard equipment. Suggested list price is \$479.50; Extension Speaker Cabinet (EXB-25) is \$275.00; Covers are \$29.50 per set.

The B-25B is designed for Bass only and is equipped with two 15" CTS heavy duty speakers in a specially modified cabinet for maximum Bass performance. Suggested list price is \$499.50; Extension Speaker Cabinet (EXB-25B) is \$295.00; Covers are \$29.50 per set.

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STEREO MAGIC'S NEW POWER SUPPLY

The removable baffle, back panel and chassis provide for easy servicing. An over-loaded protector helps prevent speaker blow out.

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STEREO MAGIC'S NEW POWER SUPPLY

A new 2.5 amp AC/DC Power Supply has been announced by the Stereo Magic Division of Eastern Specialties Corporation. The Model R-121 Converter is designed to operate off 110 Volts A.C., converting it to 12 Volts D.C. for use with Stereo Tape Players or any 12 Volt appliance. The R-121 lists for \$19.95 and carries a 90-Day warranty.

Specifications on the R-121 include the following information: Input Voltage, 117 Volts A.C., plus or minus 10 Volts; Output Voltage, 12 Volts D.C., plus or minus 2.5 Volts, and D.C. Output Current, 2.5 Amps.

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Ampeg now offers complete musical instrument amplification with the new

TWO NEW STEEL STRING FOLK GUITARS BY MERSON

Two new Tempo folk guitars have been added to the guitar line now being distributed by Merson, it was announced by T. Warren Hampton, National Promotion Director. One, the model #4042 Tempo, is a Grand Concert size with mahogany back and sides and spruce top. This handsome, highly polished guitar with ornate guard plate, decorated sound hole and plastic bound edges also has rosewood fingerboard with block pearl inlay, reinforced rosewood pinbridge and chrome plated tuning units. It is 15-1/4" W by 40-1/4" L by 3-1/2" D, and the suggested retail price is \$40.00.

The Model #4041 Tempo Country/Western style guitar has the same fine finish and trim as the #4042, and the suggested retail price is also \$40.00. The size, however, is 15-3/8" W by 40-1/4" L by 3-1/2" D.

Both guitars come with Economo case C-9 priced at \$12.00.

NEW TRANSISTOR AMP SERIES FROM FENDER

Fender Musical Instruments, leading manufacturer of amplifiers and musical instruments, introduces an all new line of transistor amplifiers that retain the big Fender sound and rugged construction, while adding a new look and many technical advances.

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# THE MOODY BLUES

## Speak Out

What do the record artists themselves think about the present system of record recording, production, and merchandising? Do they feel they could do a better job of it or that everything is fine just as it is? These and other questions cross every successful artist's mind. Each artist has his own way of approaching the problem. The Rolling Stones, for instance, have no plans to start their own record company when their contracts are up; The Beatles already have; in a recent issue of *Hit Parader* Dave Robinson talked about his method of dealing with records, rock groups and the market; now we're going to find out what the Moody Blues have to say about their plans and their first record company venture: Threshold Records.

This interview took place in New York City when two of the Moodies flew in from London especially to announce the formation of Threshold.



**HP:** What exactly are you up to besides pushing a new album?

**MIKE:** Well, we've at last formed our own record label, and we've got a new Moody Blues album completed which is going to be the first release on the new label. The new label is called Threshold, and I'm here to tell you all about it.

**HP:** Who's distributing it in the

United States?

**MIKE:** London Records.

**HP:** Exactly why - a record label?

**GRAHAM:** We wanted artistic control, what was released on the label - which means it had to be a new label - we couldn't do it within the structures of London Records as it is. And the main reason we

wanted to have a label was to get rid of the bloodsuckers in the business, you see. I'm not sure what the scene is over here, but in London if you want to get any kind of recognition, you need to get yourself a manager who wants something like 20%, 25%, and then an agent who wants 10%, 15%, and then a press man who wants \$50 and the whole thing you know, promotion man who wants 2.7% of all

the records and you end up doing free concerts everywhere. And what we want to do - we want to get the label, to use the success of the Moody Blues to, to get the label off the ground. And we have a high standard of quality of acts so the label comes to stand for something so that eventually the situation comes to be that if we find an act that we think needs something to say - people need to listen to them,



we can release them on the label, and they won't have all these commercial hangups - they won't need these people, because the label would be sufficiently known for them to be able to sell enough to make a living, by virtue just of the facts that it's on a particular label that it is on. So we can wipe out all these horrible people who corrupt the industry that keeps bringing up this dreadful commercial junk and push good artists sometimes down the wrong road and trap them in the commercial aspects of the business - does terrible numbers on their minds.

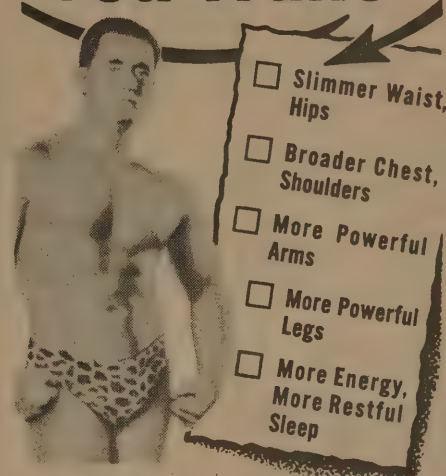
**MIKE:** I sat in my building in beautiful England one day and just thought very hard about it - about music and art, and tried to get down into the roots about it, and realizing that thousands of years ago, when the first musicians made music, they did it purely for their own pleasure, not for any personal gain - it was purely for art's sake. And that's how it all started off. And there would be a buy-whether he was an Indian, Tibetan, whatever, and he would be just plinking along on a little piece of wood with strings on it, and some cat knocking out a few beats on a piece of wood, and the other people from the village huts would come along and sit because they were beginning to appreciate the very basic art form. It was okay in those days, the principle - it worked beautiful. And we're just beginning to get back into that with the free concert thing. And it just shows up the music business for what it is, for what it has been, and what it should be. For the music business shouldn't be made purely for commercial end. It should be for art's sake. And we're hoping to preserve a little bit of artistic integrity. For most of it's gone down the drain.

**GRAHAM:** It's ridiculous man, because obviously we haven't got the heads to handle the business aspects of this. So we have to employ a couple of professional men - do you call them professional men over here? - like accountants and lawyers and people like that. And they won't believe us when we keep

saying - sending, they keep drawing up contracts for these artists we sign up, and we keep sending them back and telling them to put more on, you know. . . more money for them. And they can't believe it, and they can't come to grips with it. And they keep telling us you can't run a company on an eight percent profit margin, which is what we want. And they keep telling us you need to make 22 percent profit, well that's a bloody quarter man, I don't want that much money - I can't think of anything else I want money for, I've got everything I want materially - and so you know I don't want a yacht - and I do want a yacht - and I do want to start putting a bit of quality in it.

**HP:** The combination of the two things tho - One of the things that you bring up is about earning a living. Now the rock scene being what it is is that you can make a very good living as the Moody Blues. Making music. Actually the fact of making music doesn't have a whole lot to do with your living, because you can show up somewhere and they can put your name on the bill. If I were to go out and form a rock group tomorrow afternoon I couldn't make a living at all, until I became an X - A Moody Blues - and actually it wouldn't have anything to do with my ability to make music at all - it would depend on my luck - my manager, my record company, all the little things that are the nonsense that happens here. So if you can provide an album that sells well for a group, without them having to give half of them away to get that album, you can provide them with a living and a basis for them to make music which is an incredible thing. And it may very well work - simply because you are a rock group - you have been through the process, and you are the first generation of something that is about to be a second generation - growing up, and eventually will have a third generation, and you will be the elder statesman eventually - all of us are - of the rock scene. And in a position of relative power if you want to call it that. ☐ Lisa listened to it all and typed the transcript. Richard in his own questionable fashion made the comments. Our thanks to the Moody Blues.

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# NO LONGER WITH US

Last year was full of pop group break-ups, especially on the British scene where such names as Manfred Mann, Amen Corner, The Small Faces, Jimi Hendrix Experience, The Shadows, Julie Driscoll and Brian Auger parted company. But no one break-up was less expected and more grieved than the loss of The Bonzo Dog Band.

Vivian Stanshall, The Bonzo's lead singer, announced the break-up at their final concert at London's Lyceum Theater. They are all still good friends but apparently the Bonzo's were getting depressed and bored with the things they were doing on stage and felt that they were boring their audiences as well.

Vivian was quoted in London by the press as saying, "There were so many ideas and energies coming from all directions that nothing was getting a

fair crack at the whip. "He went on to outline some of the group's problems including the overabundance of material: Neil's music, Vivian's poems and stories and insults, Roger Spear's house full of machines that 'no one had seen yet'.

The group had also worked out new comedy routines with flaming torches and trampolines but there was no possible way to get all of that equipment onto a stage for an actual live performance.

"Maybe two or three of us will get together again and appear but it's all up in the air at the moment," added Vivian. "I'm preparing material for a solo album and I expect that the others might get offers to do the same. The group just outgrew itself," was his final comment.

After the announcement was made of the Bonzo's disbanding, the first member to become actively involved in the music scene again was Legs Larry Smith, Bonzo drummer, who performed live with The Plastic Ono Band. There was no indication as to whether Legs Larry had been asked or would consider joining the Ono Band on a full time basis.

Although it is sad to see the end of groups like the Bonzo Dog Band, it seems a very healthy sign that groups are able to break up if they can do nothing more to further themselves together rather than just hang on and live on past glories. The editors wish the members of the Bonzo Doo Dah Dog Band, lately The Bonzo Dog Band, the best of luck and trust we'll be seeing each of them around soon. □The Hit Parader staff.



(continued from page 20)

**HP:** She had a follow-up to that - called "Just Not Ready For Love" which nobody heard - which is just as good - if Joplin knew about it she would do it, man...so fast... Also, have you heard the Staples' album where they did a lot of Bonnie and Delaney material before they cut their own album?

**JOE:** "Soul Folk In Action"? -

**HP:** Yes, "Soul Folk In Action" - a funny thing, I came up with the name Soul-Folk, - I was talking about "Dock Of The Bay" - how Otis had sort of made a commercial - and I called it Soul-Folk - and they then sent me a release from Stax - with the words Soul-Folk - and I called them up and said do you need some white kid in New York to make up your phrases!?.....and then they said it's ok, you can do some liner notes for us sometime! How do you record? - do you do your voice over the band track?

**JOE:** On the first lp there was a stack of overdubbing .... and we were really trying to get it sharp, you know ... and cut out all the dirty edges. On the second one the philosophy changed a bit. We thought, you know, let's just sort of do a straight track - with everybody just playing. And if there are goofs, you know - as long as the performances have some excitement in it....but now I'm wondering if....now I want the best of both of them, I want a spot on performance! You know, from everybody. Which is-like "Bathroom Window" - we had Steve Winwood on piano, Chris Stainton on bass, Mike Kelly on drums and somebody else....I can't remember ... some other famous person!...anyway, we did thirty two takes of "Bathroom Window" ...and it was just getting nowhere. And I heard it the other day, and I thought it was just terrible. absolutely terrible.

**HP:** If I were a singer and I was in the studio and Steve Winwood were on piano, I would be afraid to ask for more than one take! I really would! If Jimmy Page were on guitar - I wouldn't say, hey Jimmy,

you've got to do it again!

**JOE:** Well, they couldn't say much, because I sang all of the thirty-two takes live!

**HP:** Do you think you can sing over the band track with the band track coming in...

**JOE:** If ever I sing to a backing track - I tend to wait for the chord to come in ... and then I sing. Whereas if you're singing it live, you're pushing the song along, you don't know where it's going to go, or if it's going to make it ...and if it's going well, you're trying to keep it there, but this thing with backing tracks, you know the thing's done, and you're not going to alter the performance by it, so it's always better if you can to try and - when I'm singing in the studio and everybody's putting down, and even though I'm involved in what they're all playing, as well as if they're playing what I like, I try and do the vocals first time.. Most of the ones on this new album are..

**HP:** Are first cuts?...

**JOE:** Yeah....

**HP:** How did you decide on the John Sebastian song?

**JOE:** Um....

**HP:** You always have such an incredible selection of material, it always works though...

**JOE:** That last John Sebastian one, that's been knocking around in me for years....cause I saw this film I liked in Sheffield, and - "You're A Big Boy Now" .... and there was a beautiful scene where a woman undresses and this kid .... and this song was playing, and if you listen carefully, the song never repeats itself. Each verse is of a different length. It really sounds like it was a spontaneous composition. Every verse is a bit longer than another .... apart from the chorus line. ☐ Questions by Richard Robinson. Lisa typed it up and made tea for Joe. We will continue this interview in an upcoming issue, probably the next one!



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# *new stars on the horizon*



## **"TOWNES VAN ZANDT: MAGIC MUSIC"**

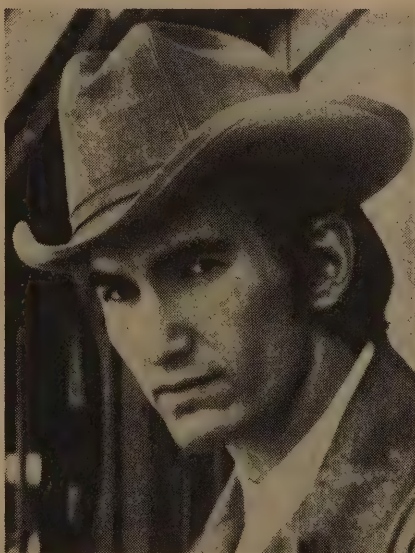
When you've made a new friend, someone who moves you, who gives you that very special feeling deep inside when he laughs or sings a sad song, someone to share a roaring musical drunk with or watch the sunrise with...you naturally want to share him with old friends.

So maybe you throw a party or get-together at the corner saloon. You gather your friends around you and they know it's something special because there's a smile in your eyes and you say, "I've got a new friend, His name is Townes." That's all you have to say. His name is Townes ... a slim cowboy-singer-poet from Houston by way of Fort Worth, Billings, Boulder, Oklahoma City and points between. By way of military high school rock 'n' roll bands, Elvis, Ricky Nelson, Hank Williams, Dylan, Lightnin' Hopkins, the Old Quarter, Jerry Jeff Walker, orange juice orgies and Muddy Waters. And Townes will smile shyly, drink a beer, shell a few peanuts, pick up his guitar and sing his songs for you. A new friend. Everything else comes later.

His record company Poppy Records is proud to call Townes Van Zandt "friend." They would like to introduce him to you. Unfortunately we can't all gather together around a table for drinks and peanuts.

The record industry today has become a major money-making business full of

super-hypes and super-groups and a growing quantity of super-mediocrity. Very often the moments of quiet beauty are hidden under the deluge of dull new releases, drowned by the ringing of a super cash register. Perhaps part of the beauty lies in just that fact: You've got to exert a little effort in order to find and experience the moment. Try it with Townes Van Zandt and we're sure you won't regret it.

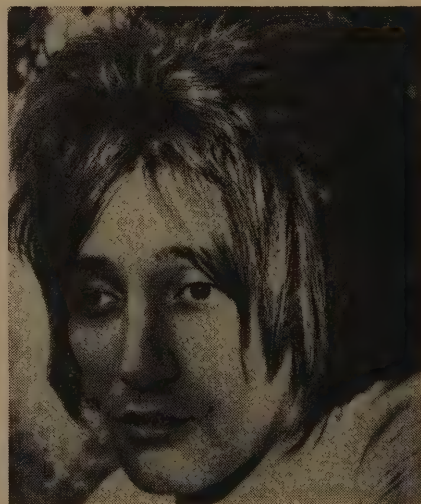


A great deal of what is happening today is so unbelievable that we've all become skeptics of one sort or another. Your reaction prior to listening to Townes might very well be, "Oh yeah, another new sensitive pseudo-poet in cowboy boots." You've heard so many horrible records by "sensitive pseudo-poets" that you couldn't care less. But

Townes Van Zandt is no pseudo-poet. He could help cure your skepticism if you're willing to take the chance and listen. His gentle love songs, sometimes tender, sometimes humorous, almost always bitter-sweet, just might help to restore your faith in sensitivity.

To type Townes in the manner so crassly common in the recording industry today would be to destroy something of the honor of friendship, something that lies deep within Townes and with Poppy. All we can do, really, is tell you we've got an old friend, "His name is Townes," and hope that you too will share in the special feeling.

And everything else comes later.



**FROM LEAD SINGER TO SOLO ARTIST**

For some time, Englishman Rod Ste-



wart led a sort of double life: performing on his own as a single vocalist and singing with the Jeff Beck Group, the latter getting him great attention on both sides of the Atlantic.

But Stewart, who left the Beck group several months ago, is continuing on his own, appearing as a solo on Mercury Records.

The resulting product is a uniquely English blues-style sound that does justice to everything from the Jagger-Richards "Street Fighting Man" to a full range of songs that Stewart has written himself.

Born Roderick David Stewart in London on January 10, 1945, Rod Stewart's early years read like the biographies of so many successful performers.

He started playing the guitar at an early age, but he does not remember exactly when he first picked up that instrument. "I just picked it up and there I was," Rod recalls. He made ends meet by filling such diverse jobs as "fence putter-upper" and, on another occasion, as a sign painter. Rod remembers that he even played semi-professional soccer for a while, earning about \$19.00 a week.

"I eventually got a job I really wanted—singing," Stewart recalled of his early adventures. The early singing gigs included a tour, of sorts, around France and Spain with folk singer Wiz Jones.

Times were hard then and Stewart and Jones slept under the arches of a soccer stadium in Barcelona for a time, while Rod turned down several offers to play soccer professionally full time.

The French portion of that tour was a little more profitable, the pair made as much as 50 francs an hour "and it wasn't bad sleeping on the beaches," Stewart mused.

The soccer thing, incidentally, has stayed with Stewart through the years and he still plays the game once a week to stay in condition.

Rod's first job as a real showbusiness professional was singing with a group called Jimmy Powell and the Five Dimensions at an English club—Ken Collyer's—that also featured another young group—the Rolling Stones.

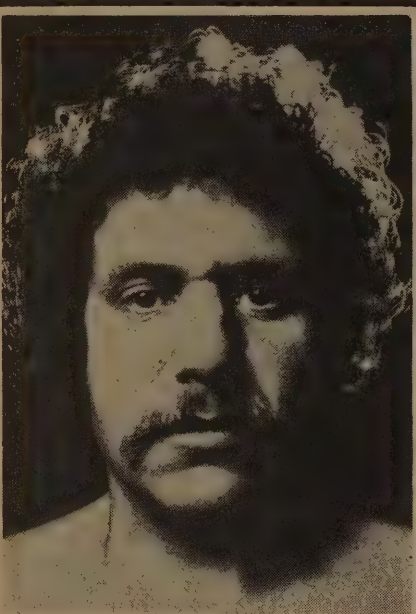
Stewart's organization played during the Stones' breaks.

After that experience, Stewart eventually landed with still another group, John Baldry's "Steam Packet," an organization that has produced several

other outstanding single acts, including Baldry himself and Julie Driscoll.

After the Steam Packet engagement, Stewart went on to the Jeff Beck group and continued as vocalist for Beck while launching his own career as a solo artist.

Stewart so far has recorded one album as a solo, "The Rod Stewart Album". □ From Gail at Mercury.



#### A NEW KIND OF HIT RECORD

Mort Shuman is a native of Brooklyn. He was "kicked out of college for making too much noise in the piano lounge. Whereupon, he decided to make music his career. Starting as a rhythm and blues writer, he soon teamed up with Doc Pomus and they became two of the most successful pop songwriters of our generation, winning twelve awards and prospering as their songs sold more than twenty million records, among them "Can't Get Used To Losing You", "No One", "Teenager In Love", "Save The Last Dance For Me", as well as some of Elvis Presley's hits.

Shuman has traveled extensively, gathering inspiration from Mexico, Israel, and other lands and spending half a year each year in Paris and London. In Paris, he met Jacques Brel, became a devoted friend and admirer, studied and learned to speak French and determined to bring Brel's poetry to the English speaking world. The result was "Jacques Brel Is Alive And Well And Living In Paris", a highly successful off-Broadway revue.

Mort's first album after that is something really new. Called "My Death" it has been getting fantastic underground airplay across the country.



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(continued from page 27)

Ragni, whose exploding reddish-brown locks may have started a new world trend, was pre-"Hair", basically an actor. He appeared in Broadway in "Hamlet" with Richard Burton and off-Broadway in "Viet Rock", "The Knack", and "Hang Down Your Head And Die". Off-off Broadway he was one of the early members of the Cafe La Mama troupe. He noted recently, "We started writing 'Hair' because we were both actors and we were tired of the kind of plays we were in. The same one-dimensional characters, the conventional entrances and exits. We didn't want to 'act' these plays. We wanted to 'be' on stage."

Rado, whose blond hair is now a year and a half longer than when he first joined forces with Ragni, also now sports a mustache, was also on and off Broadway. On, he was in "The Lion in Winter" and in "Luther". Off, he did "The Knack", "The Infantry", and "Hang Down Your Head And Die". He explained about "Hair", "We weren't the first who thought of the idea of 'being' on the stage. We used to act and when we'd leave the theater, we'd go back to a scene that had nothing to do with the stage, the kids on the East Side. We wanted to show this on a stage."

Jerry and Jim have the freedom to

re-write the show as they feel it at the moment. "We're always adding new things to it," says Ragni, "and we're liable to show up as actors in almost any 'Hair' production in the world." (That is written in their contracts.)

"If we do another play on Broadway," adds Rado, "we want to do it a different way, apart from the traditional way of doing things."

The tradition they have to break may well be their very own, using the phenomenal success of "Hair" as a barometer.

Now, in the twenty-seven months since revolutionizing the American musical theater, Ragni and Rado, along with Galt MacDermot have proceeded to make "Hair" a household word internationally. Their creation is currently represented around the world by twelve companies including five in the United States.

The original cast recording of the show has long since become a million seller and, having established a landmark stage and recording event in the 1960's, Ragni, Rado, and MacDermot now stride boldly into the new decade with a unique new album, "DisinHAIRited", which presents more music from the creators of the original show featuring past and present members of the cast. □ With the help of Judy Corman from RCA.



Ragni and Rado with members of the "Hair" cast recording at the studios in New York City.



(Continued from page 40)

**JOSHUA:** From my point of view to use your analogy we will do something along the same lines as the guitar, we have developed the equipment so it has the same subtle range as the musical equipment and we're like...and I'll only make this analogy once because it's not something that really applies...we're sort of like backup musicians. We simply back the groups up with light.

We also do light show projects which don't involve rock music at all in which we take precedent. But at the Fillmore it's basically a rock experience, it's basically the music. People don't come to see the light show and therefore we feel we have a certain responsibility to back up. If the group stinks, which happens from time to time, heaven help them because the light show will simply take over and we will set the rhythm and they can be out there doing anything they want and we will simply take all the focus away from them simply because we have more visual power.

The thing with the groups is that ah... just like when electric guitars first came out people didn't really know how to use them. But you plucked it and it made a fantastic sound, same thing with an organ, I mean, I can't play music at all, but I can sit down at the concert organ that they have at the Fillmore and I can make fantastic



*A light show behind Richie Havens or just tree branches?*

sounds. Such is the condition with the light shows. Anybody can do light shows, and anybody should do light shows. There should be some element of light show in everybody's life. It is a process form right now. And by simply trying to make the

equipment as flexible as that guitar has become we can follow any guitar line, follow any musical form at all and, if necessary, lead. ☐ Bob Jackson set it up. Thanks to Bill and Joshua. Questions (again) from Richard Robinson (again).

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# READERS' REVIEWS

## ELVIS PRESLEY/FROM MEMPHIS TO VEGAS- FROM VEGAS TO MEMPHIS

Following the success of *FROM ELVIS IN MEMPHIS* comes a double album from the King. The first disc was recorded live in Las Vegas at the International Hotel. This disc contains old Presley standards such as "Blue Suede Shoes", "Hound Dog" and "All Shook Up" along with more recent numbers such as "Ghetto" and "S. Minds". Each of these is sung at a faster pace than they were originally and somehow this detracts from their appeal to a certain extent, but the excitement is all there. The first disc is vintage rock and roll from the man who originated the rock scene. Presley's introduction to "Hound Dog" is guaranteed to shake up even the forewarned listener.

In addition to his own songs, Elvis sings "Words" (Bee Gees) to a very attractive arrangement, and "I Can't Stop Loving You" (Ray Charles). Each of these is sung straight from his soul. You can almost reach out and touch it. It's so apparent. His version of "Can't Stop Loving You" is by far the most exciting yet and that includes Tom Jones. Tom Jones has a tremendous voice and his style has been influenced by Elvis, but he lacks sensitivity. Elvis has everything.

The second disc is titled "Elvis Back In Memphis". Unlike the previous albums, "From Elvis In Memphis", which was basically a rhythm and blues album with a touch of C & W, this new album is basically a ballad album with a few C & W numbers. Included in this selection are Neil Diamond's "And The Grass Won't Pay No Mind", Ned Miller's "From A Jack To A King" and other greats such as "Inherit The Wind", "This Is The Story", "Just A Little Bit Of Green", and "Do You Know Who I Am". A number titled "Stranger In My Own Home" is particularly notable because of Presley's imitation of a lead guitar during the instrumental break. Very, very well done and very effective.

Presley fans are given more than their money's worth. To those who have yet to realize what Presley is all about, I say that this album has almost everything that makes Presley stand out as one of the greatest singers of this day.



It would be practically impossible to put down all of Presley's talent on a single album or even on two discs, but this particular offering comes the closest of doing so, than any of the others.

A note of interest to Presley fans, the sleeves are covered with pictures of the King in action. Need I say more?

Boman Desai  
Chicago, Illinois

## ROLLING STONES/"LET IT BLEED"

"Gimme Shelter" is my favorite and the most dancable one on the album. "Love In Vain" is one of the best cuts, and it sort of reminds me of "No Expectations". "Country Honk" is unbelievable but I like it, even though they sound as if they are doing it for a joke. The raunchiest cut on the album is "Live With Me". Bill Wyman really lays down a tough bass run here. "Let It Bleed" is about average for the Stones. "Midnight Rambler" I feel, would be more effective if heard live.

Listening to "You've Got The Silver" I get the impression that if anything ever happened to Mick Jagger, Keith could keep the Stones going very well.

"Monkey Man" is fair - I like the backing on it.

"You Can't Always Get What You Want" is incredible. What could I possibly say about a song where Al Kooper plays French Horn, organ and piano? (I know, that last statement sounds like a cop-out.)

This is probably a transitional album, since both Brian Jones and Mick Taylor are on it even though they're each on just two songs apiece (The Stones were probably working on the album when Brian quit). Also, this is a much better album than "Beggar's Banquet". I liked the latter, but this "Let It Bleed" is more like it!

Vicki Jones

## LED ZEPPELIN/"LED ZEPPELIN II"

"Led Zeppelin II" is, of course, the second album by this quickly rising group. The best cuts are "Whole Lotta Love" and "Thank You". (The other two are good but don't arouse your attention as much as these two.)

"Whole Lotta Love" begins the album and about halfway through goes into some speaker-to-speaker gizmo and sounds and then pops back into reality with some great guitar work from Jimmy Page.

"Thank You" ends that side very well. It is the most beautiful thing they have done, as far as non-hard music goes. When you think it is over the organ fades right back and it is as if it were an unexpected afterthought.

Side Two begins with "Heartbreaker" which just about everybody agrees is the best song on the album. Page has the floor completely alone on the solo. It needed to be that way. "Heartbreaker" leads right into "Living Loving Maid" which you will surely like. It's quick and satisfying. "Ramble On" begins fairly quiet and is pleasant sounding. Robert Plant's voice comes in strong at the chorus but doesn't ruin the mood of the song. There is a very beautiful but short solo- pleasing to the brain - about half-way through. It sends you away somewhere. No one goes to the same place.

Drum solos are it now so John Bonham does his thing on "Moby Dick". It is one of the most different of any I've heard. It ends abruptly with the group coming in.

"Bring It On Home" ends the package with Plant beginning with harmonica and a deep slow voice with a bass rhythm background. Without a second lost the band is altogether and moving. It ends with Plant wailing on his harmonica.

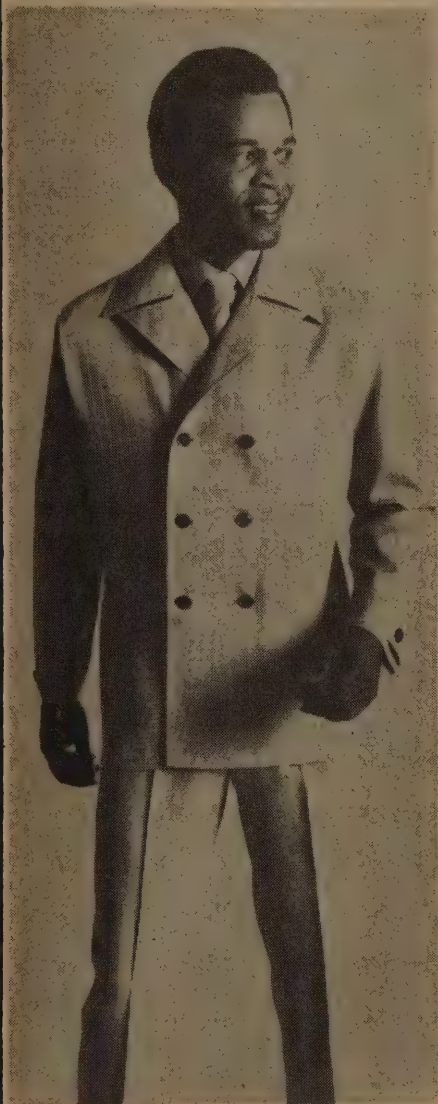
(continued on page 61)



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(continued from page 41)

After you've played around then ideas will come. Then you can explore. And if you want to do anything serious nobody can recommend anything. You just have to go about it seriously: see people watch things, try things. That's your own course. But as far as getting into it, very simple approach, just keep your eyes open.

The reason I haven't mentioned slide projects, which might be the first thing most people think of, is because the trick is easy access to whatever you're working with. Now if you can borrow four slide projectors, fine. But if you can't borrow on them, why spend six hundred dollars on three or four slide projectors, unless you really want to of course.

But just as a general recommendation, no projectors, just basic simple parts you can just sort of assemble on a table top somewhere. Because the projectors and visual systems that are available today are designed, produced by factory are for general consumption, they're produced for a broad appeal and a very specific function: they project their material and it gives you a good reproduction of a page in an atlas, a film loop or something like that, it's meant for a very specific purpose. Generally fairly well made for the purpose. But that's one purpose out of thousands. So you're paying extra money for a machine that's more or less limited. You're going to end up wanting to modify that machine, put on a color wheel or something, so seriously why start with the whole thing at all. Why invest two hundred dollars on that when you can invest it on four hundred little, beautiful parts and you'll put them together and you'll have fifteen projectors in one form or another that way. And it's so much easier.

This is an area you have to work on if you're going to get into it. It's not subject to a lot of discussion. Or put it this way, the valid work in this area is *actual* work in this area because it's brand new and there's no documentation only suppositional questions like what if we did this or wouldn't it be nice if we did that? All that is fine. If you're going to do something real, then actually pick up and do it. Go down and buy fifteen dollars worth of stuff or five dollars worth of stuff.

You might even start at a lesser level. Everybody enjoys light and they enjoy natural light. At Christmas time close one eye and squint at a Christmas tree. That's a light show. It's a very personal thing but you've done something to the light, you've done something technical to it in terms of your own eye ball. It was very popular for a while to sell an enormous rhinestone, a glass rhinestone, people would look through it and it would just break things up. Almost any element like that gives you kind of a mental light show. It's not one you can really share with anyone unless you present the object to them, but if you want to just get the feel of what light can do and how it is broken up you can start at even that kind of level. A piece of shiny tin foil which you wrap around your hand and bend and bounce light off of it. Then you can move into flashlights and stuff like that.

But it's just to develop the enjoyment of what a wonderful thing light is in this fluorescent and mercury vapor street lit world there's so many nice things that you can do. □ Bill and Joshua of The Joshua Light Show with the editorial put-together of Richard Robinson your loving editor who warns you not to electrocute yourself. We don't want you missing next month's magazine and, besides, we love you.



(continued from page 58)

If you liked the first album, you'll like this one. If you didn't like the first album you'll enjoy this one anyway. Don't pass it by.

Gerry Woodling  
Winona Lake, Indiana

#### BLUES RECORDS

Blues. Everybody says they are influenced by the blues, but hardly anybody mentions the greatest of the blues players and singers. I mean Robert Johnson. Nobody who says they are into blues can afford to miss Johnson's "King Of The Delta Blues Singers" album on Columbia. The cuts were recorded in 1936 and 1937 and many have been played and recorded by today's bands. "Crossroads", "Walking Blues" and "Kindhearted Woman" are all Johnson's songs. I don't mean to discredit such greats as Willie Dixon and Chester Burnett but Johnson comes first.

As far as music today is concerned, it is great. I have a large collection of albums and I would like to mention some that have been an influence on me, as well as to note some of the great musicians.

Three albums on Immediate "The Anthology Of British Blues" volumes I and II and "The Beginning Of British Blues" really made me appreciate Eric Clapton. When he was playing blues he was even more beautiful than he is now. He's still great but I really dig his blues.

All of John Mayall's stuff has been great, but his earlier stuff was the best. This can also be said of Taj Mahal and Canned Heat whose initial albums were considerably better than their later things.

Albert and B.B. King are both great as guitar players and singers. B.B. is more soulful but I dig Albert just as much if not more. Buddy Guy is great, too.

Paul Butterfield influenced me in the beginning but he has kind of crossed the border line of blues. His harp playing is great, I think he's the best.

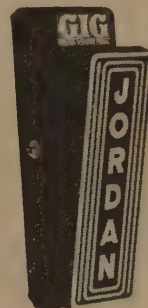
Just to mention some more excellent groups and musicians so that I don't appear to be narrow in scope, I would like to include Jimmy Page and Led Zeppelin, Jeff Beck, Johnny Winter, Blind Faith, Alvin Lee, Mike Bloomfield, Elvin Bishop, Peter Green, the Stones, Jethro Tull, Muddy Waters, and Boogie Riddiough.

Preacher Tony Bralick  
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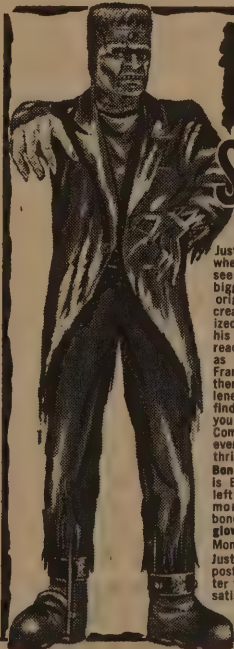
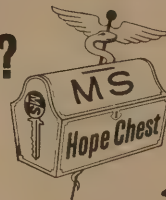
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(continued from page 8)

Dear Editor:

I wonder how many parents of teenagers pick up their children's copy of Hit Parader and read it. I wonder how many parents pick it up, fan through it, laugh at all the long haired creeps and their silly songs and toss it aside on their way to the television evening news ... I am beginning to feel sorry for our older generation. They really are not responsible for their misunderstanding, for they are the victims of some very devastating brainwashing... Getting around to Hit Parader, what would the older generation think about really getting together and the song "Get Together" as a national anthem, and The Hollies song "He Ain't Heavy", and Melanie's "Beautiful People" and Earth Opera's "All Winter Long." What do the younger people really think? I know what I think.

And that's what this letter is all about. I think we should all grab hold of an April 1970 Hit Parader and read Richard Robinson's "Scene" and especially read Dom Petro's "Communication". A more magnificent lead for the young I have not come across. You young people should really grab on to this one, for this is the trip, this is where it's at. And if the older generation doesn't want this bag, they are going to have to be left behind.

And to think such things can be found in a silly rock and roll magazine.

John Butwell  
Naugatuck, Connecticut

Dear Richard:

After reading your article on Creedence Clearwater Revival in your September issue of Hit Parader, I really had a good idea of the truth in their music. I do not have all of their albums, but I do have their new album called "Willy & The Poor boys". It is fantastic. Their music is the greatest of all that I have heard. I do have all of their singles from "Suzie Q" to "Down On The Corner". When listening to their album, it makes you just jump up and start dancing. Their music is the best example of rock and roll that is popular today. I think that there should be more consideration to this group. Also, I think that your magazine is good and all, but you need more articles on the new groups that are coming out today, such as Ten Years After and Spooky Tooth.

Pat Donovan

Springfield, Missouri

Dear Editor:

I'd like to know why Steve Stills never gets any recognition or publicity mainly for his great guitar work along with his great singing on many great songs as "For What It's Worth", "Bluebird", "Rock And Roll Woman", etc. which he did with the Buffalo Springfield., also his great guitar work on the Judy Collins album, "Who Knows Where The Time Goes" which he also plays on the flip side of "Both Sides Now" by her. He also does some great playing on the Richie Havens album and also does a great job playing behind Joni Mitchell and Mama Cass Elliot. Then his last adventure on side two of the supersession album working out magnificently on "Season Of The Witch", then singing and playing beautifully on the single release "You Don't Love Me."

He is now becoming famous again with Crosby, Nash, Young, Palmer, and Taylor. On the present album with just the three famous guys, he doesn't mean to but is so talented that he shows up David Crosby from the Byrds and Graham Nash from the Hollies. He does more himself than the other guys put together. He wrote more songs than either of the other two guys including "Suite: For Judy Blue Eyes" and "Helplessly Hoping". Their last work and their first two releases. On the album he sings 4-1/2 out of 10 songs including "Suite". He does the work of three men in the field of playing because besides doing so much of the singing, he also plays the organ, the bass, and, of course, his lead.

Now that Neil Young and Bruce Palmer, a couple of Steve's companions from the Buffalo Springfield have joined the group, they're able to do some live performances and they have the best stage act in the world. Neil Young mostly plays organ and Bruce Palmer plays bass now. On the next album with Young, Steve will only play his lead and maybe organ. There will be a song on the album called "Down By The River" which Steve plays greatly. He doesn't turn his axe up extra loud to show off like some lead men do. He doesn't play much way-out stuff like "Take My Hand" or "Mystery Man" by the Frost, he plays tastefully. He stands out but he doesn't stand alone. He is great.

Denny Niemiec  
Mainstee, Michigan

If you have something to say, write us a letter. We Read Your Mail, Hit Parader, Charlton Building, Charlton Publications, Derby, Connecticut 06418. Richard reads all the mail late at night and we print the things we think you'll find interesting, enjoyable, and, at times, a goof.



## ●MA BELLE AMIE

(As recorded by Tee Set/Colossus)

HANS VAN EIJCK  
PETER TETTEROO

Ma belle amie

You were a child of the sun and the sky  
and the deep blue sea

Ma belle amie

Après tous les beaux jours je te dis merci  
merci

You were the answer to all my questions  
Before we're through I want to tell you  
that I adore you and always do

That you amaze me by leaving me now  
and start a-new

Ma belle amie I'm in love with you.

Let the bells ring

Let the birds sing

Let's all give my substitute a big cheer

Let the bells ring

Let the birds sing

For the man after him waits here

For the man after him waits here.

Ma belle amie

You were a child of the sun and the sky  
and the deep blue sea

Ma belle amie

There was a time that you thought that  
your only friend was me

You were the answer to all my questions  
Before we're through I want to tell you  
that I adore you and always do

That you amaze me by leaving me now  
and start a-new

Ma belle amie I'm in love with you.

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## ●MY ELUSIVE DREAMS

(As recorded by Bobby Vinton/Epic)  
CURLY PUTMAN  
BILLY SHERRILL

You followed me to Texas

You followed me to Utah

We didn't find it there so we moved on

Then you went with me to Alabam'

Things looked good in Birmingham

We didn't find it there so we moved on

I know you're tired of following my elu-  
sive dreams and schemes

For they're only fleeting things my  
elusive dreams.

You had my child in Memphis

Then I heard of work in Nashville

But we didn't find it there so we moved on

To a small farm in Nebraska to a gold  
mine in Alaska

We didn't find it there so we moved on.

Now we've left Alaska because there was  
no gold mine

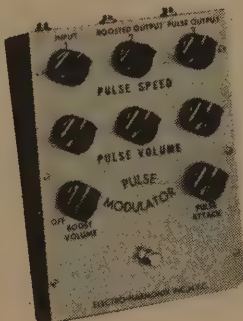
But this time only two of us moved on

Now all we have is each other and a  
little memory to cling to

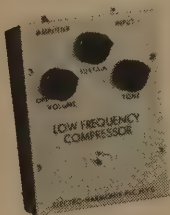
And still you won't let me go on alone  
(Repeat chorus).

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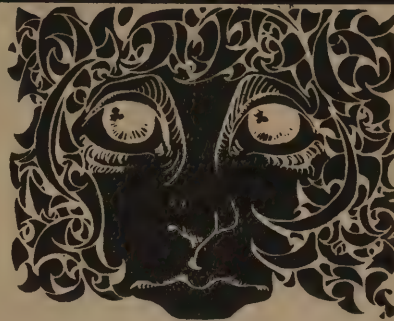


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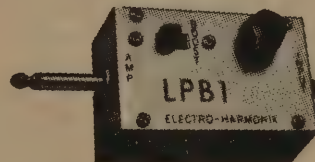
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**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp bite of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**MOLE** The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



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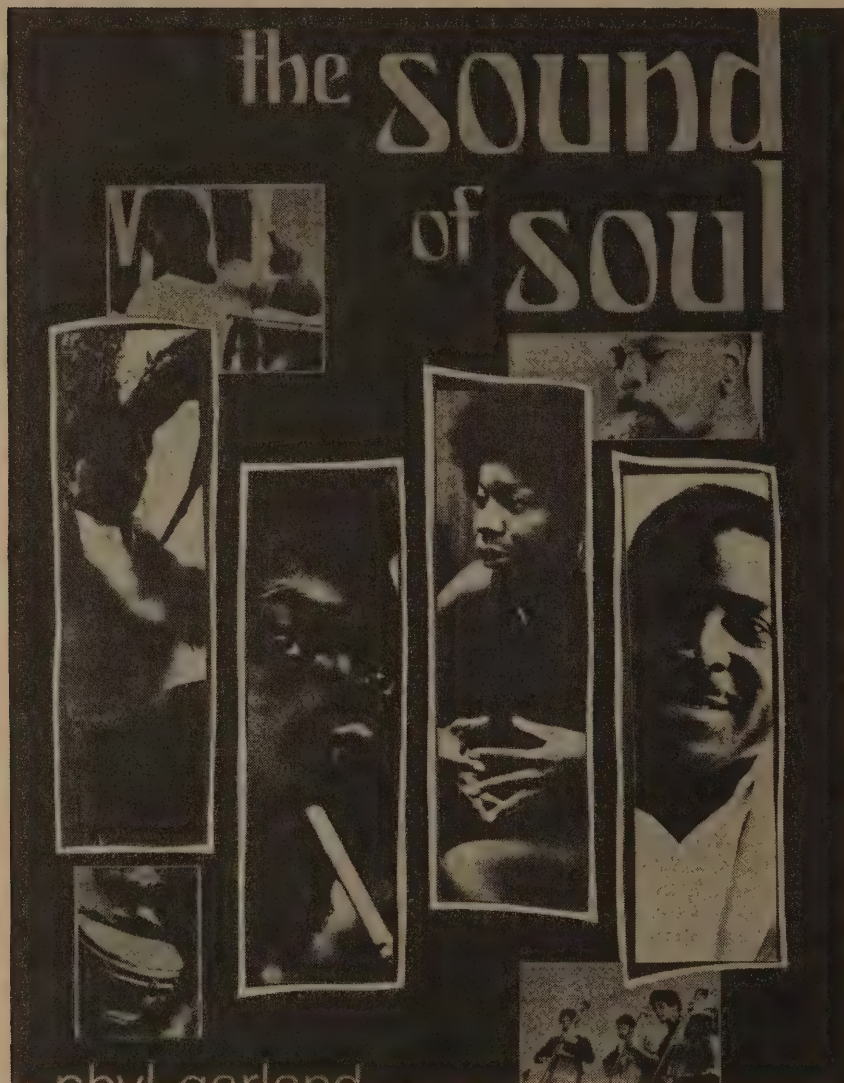
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# ROCK BOOKS



**W**e introduce this new, occasional feature because there are now a regular stream of books being published on popular music. As rock, jazz, rhythm and blues, and the other categories of contemporary music come to be considered of social, cultural, artistic, and at times political value, more and more books will be published dealing with the subject from every aspect. The editors hope that eventually Hit Parader can feature new, valuable publications in each issue, until then we will make every attempt to keep you abreast from time to time of recently published volumes.

*The Sound Of Soul* by Phyl Garland

(Henry Regnery Company, Chicago, Hardbound at \$5.95) covers soul music in its modern and traditional forms from Albert King to The Young-Holt Trio.

Phyl Garland is the regular music critic of *Ebony* magazine as well as being an associate editor there and she has an intimate knowledge of black music that makes this book both entertaining and instructive.

Well illustrated and intelligently written, *The Sound Of Soul* is the first book on black music by a black author. Garland's treatment of modern soul is from a very definite point of view and you might not agree with her conclu-

sions but if you have any interest at all in this cultural phenomenon that is called soul music the book is well worth your time.

There is an edition also available in paperback.

*Rock Encyclopedia* by Lillian Roxon (Grosset & Dunlap, New York. Hardbound at \$9.95) contains biographies, discographies, commentary, and analysis on the rock scene. Since rock is on ever transitory jell of audience and artist this book could never be complete since as soon as you finished writing it you'd have to re-write it immediately. But, with over one thousand two hundred artists listed as well as over twenty-two thousand song titles, Lillian Roxon has done a remarkable job.

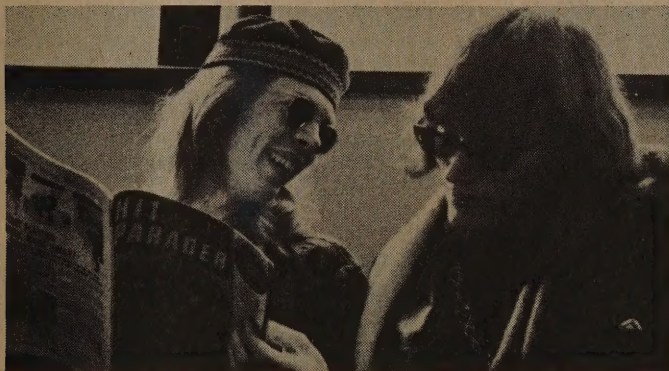
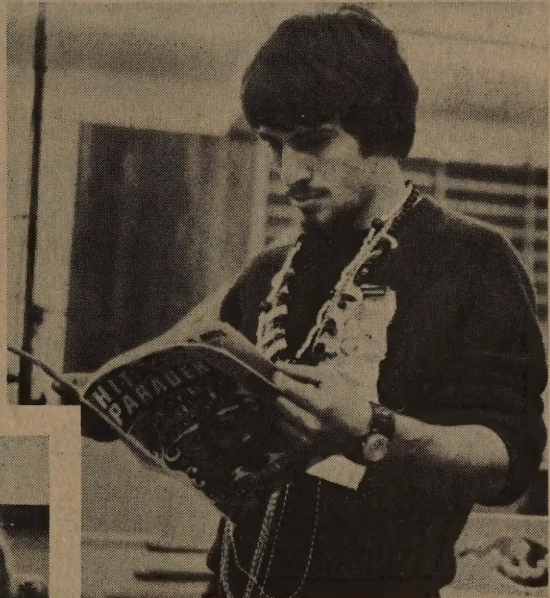
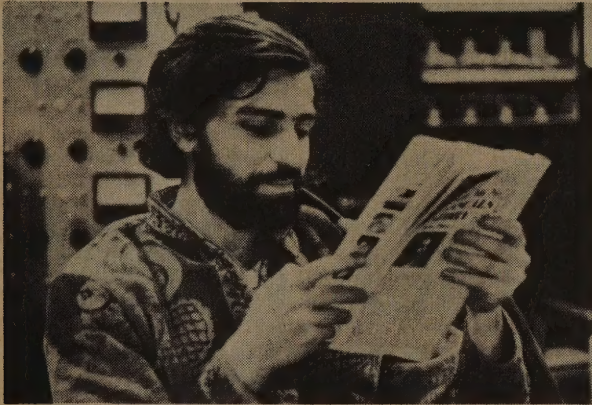
Featuring everyone from Roosevelt Gook (we had to look that one up ourselves) to the Beatles, Lillian has set down the standards by which volumes of this sort must be assembled in the future. Her personal, often amusing view of rock artists makes the book enjoyable reading whether you start with Animals or Zombies and the wealth of little known and hard to find information on recordings and date of release make this a valuable addition to anyone who has ever really wanted to know about rock music.

Lillian has also performed a service for all of us by making the general public aware that rock is something which has encyclopedia proportions. With Lillian's book at hand you no longer need to be at a loss when someone writes off rock and roll as a couple of long haired freaks with guitars. Just let the detractors look at what Lillian has assembled and, if all else fails, toss the book at them, but not with too much force since it weighs about as much as the average brick.

Lillian Roxon's *Rock Encyclopedia* is, without doubt, the most comprehensive book ever published on the subject and we can only hope that, if nothing else, it induces others to prepare even larger volumes. Can't you see it now, a twenty-six volume encyclopedia of rock? □ The editors.



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Bottom: Jefferson Airplane, Jack  
(left) and Jorma.

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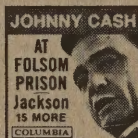
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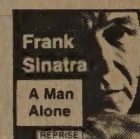
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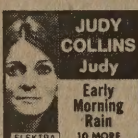
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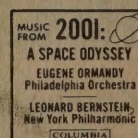
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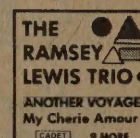
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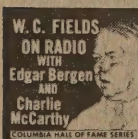
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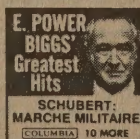
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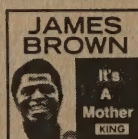
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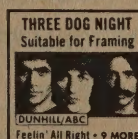
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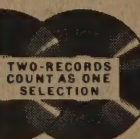
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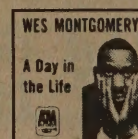
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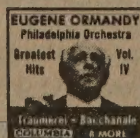
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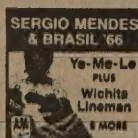
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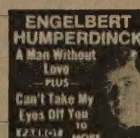
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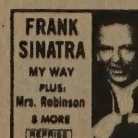
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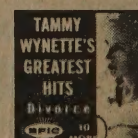
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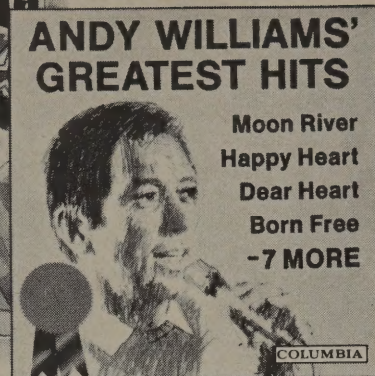
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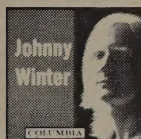
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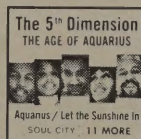
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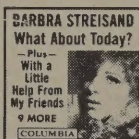
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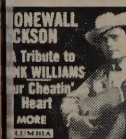
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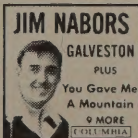
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Print Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_